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A SENIOR HIGH CURRICULUM IN ENGLISH FOR ABLE COLLEGE-BOUND STUDENTS. VOLUME 5, SUMMARY REPORT.

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STUDENT PERFORMANCE IN A SENIOR HIGH SCHOOL, SEQUENTIAL, CUMULATIVE CURRICULUM IN ENGLISH FOR COLLEGE-BOUND STUDENTS WAS COMPARED WITH THE PERFORMANCE OF SIMILAR STUDENTS TAKING TRADITIONAL COURSES OF INSTRUCTION. THE STATISTICAL STUDY SOUGHT TO DETERMINE WHETHER OR NOT THERE WAS A VALID BASIS FOR FURTHER DEVELOPMENT OF THE NEW CURRICULUM AND WHAT FEATURES OF THE CURRICULUM REQUIRED REFINEMENT OR REVISION. A TOTAL OF 59 STATISTICAL TESTS OF SIGNIFICANCE WERE CONDUCTED TO COMPARE OUTCOMES FOR EXPERIMENTAL AND CONTROL STUDENTS ON VARIABLES RELATED TO THE OBJECTIVES OF THE NEW CURRICULUM. OF THE 59 TESTS, 12 YIELDED SIGNIFICANT RESULTS FAVORING THE NEW CURRICULUM. ONLY ONE OF THE ANALYSES, A STUDY OF A PREFERENCE OBJECTIVE, YIELDED A SIGNIFICANT OUTCOME IN FAVOR OF THE CONTROL CLASSES. IT WAS CONCLUDED THAT THE NEW PROGRAM IS IN MANY WAYS SUPERIOR TO THE PROGRAMS WITH WHICH IT WAS COMPARED. THE WEAKEST COMPONENT OF THE EXPERIMENTAL PROGRAM, JUDGED FROM THE STATISTICAL RESULTS, WAS THE COMPOSITION PROGRAM. NO EVIDENCE WAS FOUND THAT INDICATED THE NEW COURSES CONTRIBUTED MORE TO WRITING SKILLS THAN THE CONTROL COURSE DID. LESSON PLANS FOR THE 10TH, 11TH, AND 12TH GRADES WERE INCLUDED IN THIS SUMMARY REPORT. (GD)

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A SENIOR HIGH SCHOOL CURRICULUM
IN ENGLISH
FOR ABLE COLLEGE-BOUND STUDENTS

VOLUME 5 : SUMMARY REPORT

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CURRICULUM STUDY CENTER IN ENGLISH
CARNEGIE INSTITUTE OF TECHNOLOGY

~~SUMMARY REPORT ON~~

A SENIOR HIGH SCHOOL CURRICULUM
IN ENGLISH
FOR ABLE COLLEGE-BOUND STUDENTS, Volume 5. Summary Report.

Summary Report

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THE OVERALL PLAN

by
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Beekman W. Cottrell, and Lois S. Josephs

The project of the Curriculum Study Center established at Carnegie Institute of Technology has been the development of a sequential and cumulative program in English for able college-bound students in the senior high school (grades ten through twelve). This project has had seven major objectives:

1. To develop a program in literature for grades ten through twelve which will teach the student to read with understanding and sensitivity, and thus provide him with a skill essential to excellent work in college

2. To develop a composition program for grades ten through twelve which, in ordered sequential steps, will lead to a growing mastery of writing skills

3. To develop a sequential language program, consonant with contemporary studies in linguistics, which will increase the student's understanding of the structure, the history, and the power of the English language

4. To develop syllabi and other teaching materials which will interrelate the programs in literature, composition, and language into a cumulative three-year sequence

5. To test the effectiveness of the cumulative sequence by introducing it experimentally into seven high schools of diverse types and sizes in the Greater Pittsburgh area

6. To evaluate formally the total program by means of tests given to students in the cooperating schools

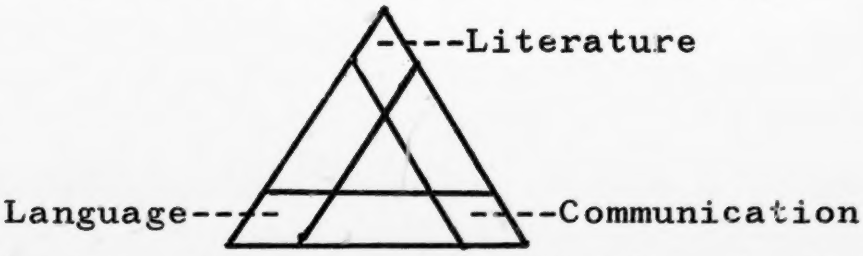
7. To contribute toward defining a standard for high school English which colleges may consider in designing their freshman courses so that learning may continue to be sequential and cumulative.

At Carnegie Institute of Technology, four members of the Department of English and a member of the Department of Psychology assumed major responsibility for the program. In each of the three years, two of these English professors taught one course at Carnegie, taught one section of the experimental program in a participating high school, and devoted the rest of their time to curriculum development and revision.

The program included three summer planning sessions (1962-64) during which English teachers from the participating high schools worked with the staff of the Curriculum Study Center. They planned the overall rationale and the detailed syllabi for the three courses during these sessions. After each course was developed, it was tried in the cooperating high schools during the following academic year, and then revised; tried again, and then evaluated.

The first summer planning session took place in 1962. Ten teachers from the cooperating high schools, four June graduates of Carnegie Tech who were entering the English teaching profession, and the five members of the Carnegie staff addressed themselves to two problems: setting the goals for the whole three-year curriculum, and designing in detail the tenth-grade course. In the summer of 1963, a similar group composed of many of the same people designed the eleventh- and twelfth-grade courses, which were taught and revised during the following academic year. Further revision took place during the summers of 1964 and 1965. The Center completed its evaluative testing program during the academic year 1964-65.

The first planning group agreed that the field of English encompasses three areas of study: literature, composition (or communication), and language. The group saw the interrelationship of these areas as fittingly represented by three interlocking triangles:



As the diagram indicates, only a small part of each of these studies is unrelated to the others: the larger portion of each, in fact, overlaps significantly with one or both of the others.

In the tenth-grade course, the time for each of the areas was apportioned as follows:

56% of the class periods for instruction in literature;
26% of the class periods for instruction in composition;
18% of the class periods for instruction in language.

The percentages at the other grade levels are approximately the same.

Further discussion led to the agreement that the core of the program should be the literature--that the way to develop each course was to build its literary core first and then to organize the study of composition and language around that literary core.

As a working definition of literature, the staff agreed that "literature is mankind's record, expressed in verbal art forms, of what it is like to be alive." At first glance, perhaps that seems a very sober definition; but since life can be joyous or funny as well as tragic, the staff felt it to be an adequate one. They agreed further that the writer of literature deals with universal concerns of every age and every culture, but that he is necessarily affected by the particular time in which he lives and by the particular culture of which he is a part. In the tenth-grade course the examination of literature concentrates upon the universal concerns of man; in the eleventh-grade course, upon the modification of those universal concerns by particular culture patterns; and in the twelfth-grade course, upon literary art forms, genres, and techniques. Although one of these emphases figures more importantly than the other two in a particular year, all three form a part of each year's program.

10th Grade World Literature	Universal concerns of man	M---------	L----
11th Grade American Literature	U----------	Modification by culture pattern	L-------
12th Grade English Literature	U-----	M---------	Literary art forms; genres; techniques

Thus the tenth-grade course gives primary emphasis to the universal concerns of man as they appear in world literature (in translation)--such concerns as love, heroism, human weakness, portraits of social conditions or practices, and the search for wisdom. The eleventh-grade course consists of American literature which demonstrates how universal concerns are modified by the American culture pattern from Puritan times to the present. The approach to the American literature chosen is roughly historical, but looks nothing like the traditional survey. Rather, the course focuses on important aspects of the American character as they are revealed in our literature--such aspects as American Puritanism, the American desire to get ahead in the world. American optimism, and the American social conscience. The twelfth-grade course is primarily made up of English literature, and it gives major attention to the most sophisticated perceptions of the nature of literature, those implied in our definition by the phrase "verbal art forms." Once again, the treatment of literature is roughly historical; but this time the focal points are the various literary art forms: tale, tragedy, epic, satire, lyric, novel, and drama of social criticism.

Thus in each of the three years the students not only look at a different body of literature but examine it from a different point of view. Furthermore, each year builds on what went before, and the approach to the literature demands ever more perceptive responses. The total program, then, is in fact sequential, cumulative, and spiral.

Consonant with the guiding principle that the entire program be taught inductively,* the underlying approach to the study of literature is textual rather than historical; the selections reflect a concern for depth rather than for mere breadth. Although in the last two years there is some attempt to give students a sense of the historical flow of the literature, the primary concern, in all three courses, is to have the students grapple with whole works or significant major portions of whole works. For even greater depth, the program often includes several works by one author when they fit the thematic structure.

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* See the essay following, "The Inductive Teaching of English."

How these works are dealt with is fully illustrated in the course outlines and daily lesson plans in this book. These are the readings for each course:

Grade Ten:

Introductory Unit

"Old Milon"	Guy de Maupassant
"The Stranger's Note"	Lin Yutang
"The Stream of Days"	Tāhā Hussein
"The Bet"	Anton Chekhov

Unit One: Social Concerns

A Tale of Two Cities	Charles Dickens
"Biryuk"	Ivan Turgenev
"Rashōmon"	Ryūnosuke Akutagawa
"Chastity"	Lin Yutang
"Golden Bells"	Po Chü-i
"Remembering Golden Bells"	" "
"My Lord, the Baby"	Rabindranath Tagore
"Return: Two Poems"	Abioseh Nicol
"Tell Freedom"	Peter Abrahams
An Enemy of the People	Henrik Ibsen
"The Prisoner"	Po Chü-i
"The Dwarf Trees"	Seami Motokiyo
All Quiet on the Western Front	Erich Maria Remarque
A Child's Christmas in Wales	Dylan Thomas

Unit Two: Love

The Cradle Song	G. and M. Martínez Sierra
"Love: Three Pages from a Sportsman's Book"	Guy de Maupassant
"Chienniang"	Lin Yutang
"Half a Sheet of Paper"	August Strindberg
"Our Lady's Juggler"	Anatole France
The Book of Ruth	
Psalms (Selected)	
"Hymn of Love to God"	Rabindranath Tagore
"Song of Praise to the Creator"	G. H. Franz
I Corinthians, Chapter 13	
"Tāj Mahal"	Rabindranath Tagore
Carmen	Prosper Mérimée
Cyrano de Bergerac	Edmond Rostand

Unit Three: Reality and Illusion

"War"	Luigi Pirandello
"A Character in Distress"	" "
"Maya"	Vera Inber
"In a Grove"	Ryūnosuke Akutagawa
The General's Ring	Selma Lagerlöf

Unit Four: Heroism

The Iliad of Homer	trans. I. A. Richards
Exodus)	
Deuteronomy) The Story of Moses	
Beowulf from The Medieval Myths	N. L. Goodrich (ed.)
The Song of Roland from The Medieval Myths	" "
The Cid from The Medieval Myths	" "
Julius Caesar	William Shakespeare
Plutarch's Lives (Caesar; Brutus)	
"Mateo Falcone"	Prosper Mérimée
Master and Man	Leo Tolstoy

Unit Five: Human Weakness

"Christ in Flanders"	Honoré de Balzac
"The Queen of Spades"	Alexander Pushkin
"A Coup d'État"	Guy de Maupassant
"My Uncle Jules"	" "
"A Piece of String"	" "
The Miser	Molière
"How Much Land Does a Man Need?"	Leo Tolstoy
"The Father"	Björnstjerne Björnson
"As the Night, the Day"	Abioseh Nicol

Unit Six: The Search for Wisdom

"The Story of a Story"	Selma Lagerlöf
"Sotho Boyhood"	A. S. Legodi
"Rammone Returns to the Kalahari"	M. O. M Seboni
Memoirs of Childhood and Youth	Albert Schweitzer
Wind, Sand and Stars	Antoine de Saint-Exupéry
The Plague	Albert Camus
"Chu-ch'ēn Village"	Po Chü-i
"Watching the Reapers"	" "
"Passing T'ien-mēn Street"	" "
Haiku poetry (Selected)	
"Flute Players"	Jean-Joseph Rabéarivelo
Ecclesiastes (Selections)	
"On This Tiny Raft"	Rabindranath Tagore
The Parables of Jesus (Selected)	
"What Men Live By"	Leo Tolstoy
The Apology of Socrates	Plato
The Death of Socrates (from Phaedo)	Plato

Grade Eleven:

Unit One: The American Puritan Attitude

The Crucible	Arthur Miller
The Scarlet Letter	Nathaniel Hawthorne
"Observations of a Bewitched Child"	Cotton Mather
"An Arrow Against Profane and Promiscuous Dancing"	Increase Mather
"The Simple Cobbler of Aggawam"	Nathaniel Ward
"Thomas Shepard's Autobiography" (Selections)	
"A Narrative of the Captivity"	Mary Rowlandson
"The Day of Doom"	Michael Wigglesworth
"Young Goodman Brown"	Nathaniel Hawthorne
Ethan Frome	Edith Wharton
"New England"	Edward Arlington Robinson

Unit Two: The American Desire for Success

The Autobiography (Selections)	Benjamin Franklin
The Rise of Silas Lapham	William Dean Howells
All My Sons	Artnur Miller
The Great Gatsby	F. Scott Fitzgerald

Unit Three: The American Idealism

"The American Scholar"	Ralph Waldo Emerson
"Self-Reliance"	" " "
Walden	Henry David Thoreau
"To a Waterfowl:	William Cullen Bryant
"Thanatopsis"	" " "
"The Chambered Nautilus"	Oliver Wendell Holmes
"Days"	Ralph Waldo Emerson
"Nature"	Henry Wadsworth Longfellow
"Gettysburg Address"	Abraham Lincoln
"Second Inaugural Address"	" "
"Song of Myself"	Walt Whitman
O Pioneers!	Willa Cather
Selected poems	Emily Dickinson
"Love is Not All"	Edna St. Vincent Millay
"Renascence"	" " "
"Chicago"	Carl Sandburg
"The People Will Live On"	" "
"Skyscraper"	" "
"Mending Wall"	Robert Frost
"Two Tramps in Mud Time"	" "
"Stopping by Woods on a Snowy Evening"	" "
"The Tuft of Flowers:	" "
"all ignorance toboggans into know"	e. e. cummings
"what if a much of a which of a wind"	" " "
Our Town	Thornton Wilder

Unit Four: The American Darker Spirit

"The Fall of the House of Usher"	Edgar Allan Poe
"The Masque of the Red Death"	" " "
"The Cask of Amontillado"	" " "
"The Boarded Window"	Ambrose Bierce
"The Lottery"	Shirley Jackson
"Wash"	William Faulkner
"Flight"	John Steinbeck
The Emperor Jones	Eugene O'Neill
Moby Dick	Herman Melville
"The Raven"	Edgar Allan Poe
"Annabel Lee"	" " "
"To Helen"	" " "
"Ulalume"	" " "
"Margrave"	Robinson Jeffers
The Glass Menagerie	Tennessee Williams

Unit Five: The American Social Conscience

The Jungle	Upton Sinclair
The Adventures of Huckleberry Finn	Mark Twain
Winterset	Maxwell Anderson
"The Man with the Hoe"	Edwin Markham
"The End of the World"	Archibald MacLeish
"Factory Windows"	Vachel Lindsay
"next to of course god america i"	e. e. cummings
"pity this busy monster, manunkind"	" " "
Babbitt	Sinclair Lewis

Unit Six: The Modern American Quest for Identity

The Hairy Ape	Eugene O'Neill
The Red Badge of Courage	Stephen Crane
"The Day of the Last Rock Fight"	Joseph Whitehill
"In Greenwich There are Many Gravelled Walks"	Hortense Calisher
"Cyclists' Raid"	Frank Rooney
"The Four Lost Men"	Thomas Wolfe
"The Rich Boy"	F. Scott Fitzgerald
"Birches"	Robert Frost
"The Road Not Taken"	" "
"To Earthward"	" "
The Unvanquished	William Faulkner

Grade Twelve:

Unit One: The Tale

The Decameron (Selected Tales)	Boccaccio
Sir Gawain and the Green Knight	trans. Brian Stone
The Canterbury Tales (Selected Tales)	Geoffrey Chaucer
"The Prisoner of Chillon"	George Gordon, Lord Byron
The Secret Sharer	Joseph Conrad
Introduction to *Tellers of Tales*	W. Somerset Maugham (ed.)

Unit Two: Tragedy

King Oedipus	Sophocles
Macbeth	William Shakespeare
Wuthering Heights	Emily Brontë
"The Substance of Shakespearean Tragedy" from *Shakespearean Tragedy*	A. C. Bradley

Unit Three: Lyric Poetry I

"Out Upon It!"	Sir John Suckling
"Let Me Not to the Marriage..."	William Shakespeare
"Gather Ye Rosebuds"	Robert Herrick
"On His Blindness"	John Milton
"Edward"	
"Since There's No Help..."	Michael Drayton
"That Time of Year Thou Mayst in me Behold"	William Shakespeare
"To His Coy Mistress"	Andrew Marvell
"Fear No More"	William Shakespeare
"A Valediction: Forbidding Mourning"	John Donne
"Song to Celia"	Ben Jonson
"My Mistress' Eyes..."	William Shakespeare
"When in Disgrace..."	" "
"Death, Be no Proud"	John Donne

Unit Four: The Epic

Beowulf	trans. Edwin Morgan
Paradise Lost	John Milton
from *A Preface to Paradise Lost*	C. S. Lewis

Unit Five: Satire

Arms and the Man	George Bernard Shaw
Gulliver's Travels	Jonathan Swift
Don Juan, Canto I	George Gordon, Lord Byron
"The Nature of Satire" from *English Satire*	James Sutherland

Unit Six: Lyric Poetry II

"Ah, Are You Digging on My Grave?"	Thomas Hardy
"La Belle Dame sans Merci"	John Keats
"My Last Duchess"	Robert Browning
"Ulysses"	Alfred, Lord Tennyson
"Journey of the Magi"	T. S. Eliot
"The Lamb"	William Blake
"The Tyger"	" "
"Lines Composed a Few Miles Above Tintern Abbey"	William Wordsworth
"Dover Beach"	Matthew Arnold
"Ode on a Grecian Urn"	John Keats
"Ode to the West Wind"	Percy Shelley
"Neutral Tones"	Thomas Hardy
"I Wake and Feel the Fell of Dark"	Gerard Hopkins
"The World Is Too Much with Us"	William Wordsworth
"Ozymandias"	Percy Shelley

Unit Seven: The Novel

Great Expectations	Charles Dickens
Far From the Madding Crowd	Thomas Hardy
"As They Look to the Reader" from *Early Victorian Novelists*	Lord David Cecil
The Horse's Mouth	Joyce Cary
The Heart of the Matter	Graham Greene

Unit Eight: Social Drama

The Admirable Crichton	James M. Barrie
The Cocktail Party	T. S. Eliot
Man and Superman	George Bernard Shaw
from *A Treasury of the Theatre*	John Gassner (ed.)

The composition program is similarly sequential and cumulative.

10th Grade	Idea: the writer discovers, isolates, defines his message	M---------	M---
11th Grade	I-----------	Message sent: the writer puts it into language	M-------
12th Grade	I------	M---------	Message received: the writer modifies it according to the needs of his reader

This program considers writing as a three-part process. The writer must first isolate and define what he has to say. Ideally this process results in the statement of a topic idea arising from evidence that he has already observed or knows about. (When the writer later attempts to communicate his perceptions he must not only state his topic idea but also substantiate it with pertinent supporting details.)

To introduce the student to this process, the planning group decided in the tenth grade to focus the writing program on that part of the writing process in which the student narrows a subject to a manageable topic and then finds pertinent detail to support it. Most of these topics are relatively simple and capable of one-paragraph development. For example, after having read Maupassant's "Old Milon," the student is asked to write a well-developed answer to the question: "What is one of the most important qualities of Old Milon's character?" It is clear that the student must isolate one characteristic of Old Milon and substantiate it with details from the story. In the upper years of the program the student will be called upon to deal with more profound subjects requiring more complex organization, but the basic skills involved in all expository writing are given primary emphasis in the tenth grade writing program.

The second step for the writer is to communicate his ideas in effective and appropriate language. Matters such as diction, denotation, and connotation, though discussed somewhat at every grade level, become the major concerns of the eleventh grade composition program. Frequently the student's attention is directed to the range of meaning suggested by a single word. For instance, he is asked to write on the topic: "In the title The Great Gatsby, how do you interpret the word great?"

The third step for the writer is to modify his message according to the needs of his reader. In the twelfth grade, though still concerned with isolating and organizing the message and communicating it in effective language, the student is confronted with a need for a greater awareness of the nature of his reader. He is guided to this awareness by such an assignment as: "Discuss for someone who has not read the first two books of Paradise Lost two characteristics of Satan as portrayed by Milton." Both what the student says and the way in which he says it will be modified by the fact that his reader does not know Paradise Lost.

The three-year language program also has a meaningful rationale.

10th Grade	Structure of the language	S---------	R---
11th Grade	S----------	Semantics: meaning	R--------
12th Grade	S----	S----------	Rhetoric: the effective use of language

In the tenth grade, the student learns to see, in ways often new to him, the underlying structure of the English language. Although the lessons are built around concepts of structural linguistics, traditional grammatical terminology is often retained; the lessons attempt a practical integration of the two. Thus, the first language lesson uses the standard structural linguistic game of asking the students to identify the form classes of nonsense words in a paragraph concocted for that purpose; but it calls for listing the words not as Class I, Class II, Class III, or Class IV words, but as nouns, verbs, adjectives, and adverbs. The first student worksheet attempts to unite the structural approach with the traditional.

Language Form Classes L1

Student Classroom Worksheet

The bofer manked that the sactiful dotion of the nither depended upon the frontity of the very titious callents. He quiffed them how loftly the dotion ran. With these glikest zadines his klimpance was intrary.

Nouns	Verbs	Adjectives	Adverbs

Assignment: Write a plain-sense version of the above passage.

The attempt here, of course, is to make the students aware of how much they already know about the structure of the English language and to help them to recognize that grammatical interrelationships in English are primarily structural. At the same time such a lesson requires that they review what they have learned prescriptively in earlier years--this time not in the same repetitious, tired way, but from a fresh point of view.

The language emphasis in the eleventh grade is on semantics (meaning). Here the units focus on such matters as a definition of language, the relation between language and culture, the use of the dictionary, the concept of definition, dialect, denotation, and connotation. One unit, for example, involves the students in the controversial issues arising from the appearance of Webster's Third International Dictionary.

In the twelfth grade, the important emphases are on rhetoric (the effective use of language) and on the history of the English language. The student works through two units on the rhetoric of fiction and exposition. In addition, in close relationship to appropriate literature, he studies the changing nature of English as it progressed from Old through Middle to Modern.

Thus the program is increasingly integrated as it moves from the tenth through the twelfth grade. In the tenth grade, the material is integrated primarily in the sense that there is a concern throughout with basic concepts in isolating and defining the idea that the student wishes to communicate in his writing; and the fundamental structure of the English sentence. Basing student writing on the literature and language lessons clearly serves to relate the three areas, and this is the practice at all three grade levels. In the eleventh grade the composition emphasis (putting the message into effective language) and the language emphasis (a focus upon semantics) go very well together. Finally, in the twelfth grade, the composition emphasis (modifying the message to suit the needs of the reader) reinforces the language emphasis (rhetoric); and the roughly historical approach to English literature logically belongs with the study of the history of the English language.

The design of the program allows a teacher to adhere to the overall structure of each course without necessarily having to teach every lesson precisely as it has been planned. When the participating teachers gave each course for the first time, they made every effort to teach it according to the syllabus. However, the second time through, they felt freer to adjust the lesson plans according to the needs of their particular classes. The Curriculum Study Center staff recommends a similar procedure for anyone undertaking to teach the material. The two staff members from Carnegie Tech who taught the three courses in several different schools were particularly convinced of the need for making adjustments to suit the abilities and backgrounds of the students and the varying school conditions.

Thus the three-year curriculum, while carefully organized in day-to-day lesson plans to be sequential and cumulative, is yet flexible enough to serve the needs of a variety of high-school situations.

THE INDUCTIVE TEACHING OF ENGLISH

by
Erwin R. Steinberg, Robert C. Slack,
Beekman W. Cottrell, and Lois S. Josephs

What is the function of an English teacher in a classroom? The answer to that question depends partly on what one wants the students to learn and partly on how one believes learning takes place. The matter and the manner of learning are closely interrelated, and the teacher's concept of one will strongly affect his concept of the other.

Two Basic Approaches to the Teaching of English

Some teachers tend to think of an English class primarily as a place in which the teacher as authority imparts a body of information: the date of Chaucer's birth, the circumstances of Shelley's death, the design of the Shakespearian stage, the name of the person who stole Silas Marner's gold; the rhyme scheme of a Petrarchan sonnet; the definition of a noun, the case of a pronoun when it is the object of a preposition, the principal parts of the verb *to lie*; the "proper" way to begin and end a sentence, the various ways to construct a paragraph, and the appropriate method to begin a paper. Because they conceive of the subject of English as a body of information, frequently such teachers believe that the best way for them to proceed is to give their students the necessary information, most often by a combination of lectures and assigned readings; and then to reinforce the learning of the facts and rules by drill and recitation.

Other teachers tend to think of the English class primarily as a place in which the students discover knowledge and skills. The teacher's role in this process is to provide the students with structured situations in which, through conscious interaction with the teacher, they master the skills of English. This emphasis upon dynamic development rather than upon the imparting of information leads such teachers to employ a different procedure in the classroom. They tend to focus upon the processes of learning: how the student comes to an apprehension of the character of Macbeth or of the Captain in *The Secret Sharer*; how he comes to see that a novel like *The Plague* symbolizes life; how he learns to make interrelationships between the search for wisdom in Schweitzer's *Memoirs of Early Childhood* and Faulkner's *The Unvanquished*; how he learns to organize his thoughts so that he can both speak and write concisely and persuasively; and how he grows in his ability to understand and describe the nature and function of the English language. Because such teachers are concerned with these emphases, they tend to pose questions which call upon the students to make discoveries and in so doing create a learning situation.

The difference in these two approaches does not lie in the amount of work done by the teacher or the students. Either procedure can be demanding for both. Rather, it is a difference in the relationship between the teacher and the students and in the view of both students and teacher toward the subject matter. The teacher who sees his function as creating learning situations thinks of himself less as a giver of information than as a careful questioner and guide.

A good example of this difference comes in teaching the concept of the noun or Class I word. If the teacher sees his function primarily as giving information, he will tell his students that "a noun is the name of a person, place, or thing"; or, perhaps, he will tell them that a noun is a word that functions the way zadines and klimpance function in the sentence "With these glickest zadines, his klimpance was intrary." Then he will extend and reinforce this concept by explanation and example. In addition to presenting such information to the students, he may assign readings and exercises meant to support the lesson

If, however, the teacher sees his function primarily as helping his students to develop skill in analyzing how the English language works, he is more likely to ask: "In the sentence, 'With these glickest zadines, his klimpance was intrary,' what part of speech is zadines? What part is klimpance? How do you know? What clues indicate the way zadines functions in this sentence?" Rather than give students information, this teacher plans his strategy so that the students must work out the answers for themselves. And he may ask them to supply not only the facts but also the very structural concepts they are intended to apprehend. Later the teacher will extend and reinforce the concept of the noun or Class I construction by providing other examples for analysis and by asking carefully planned questions about these examples to strengthen the student's grasp of the concept. This method of teaching is, of course, inductive.

By now many teachers who believe that their principal role is to impart information will have objected that the description of their philosophy and resultant methodology is an oversimplification. They will argue, first, that they give information not only as an end in itself but also as a way of providing their students with the same skills that the inductive teacher says he is developing in his students. Furthermore, they will say that the inductive teacher must also be concerned that his students learn some necessary facts and rules. This is a reasonable position and the inductive teacher would not disagree.

But there is an additional important difference between the two philosophies of teaching. This difference centers upon how the student learns. The inductive teacher feels that a student will learn and retain even facts and rules best when he has helped to discover or build them himself; moreover, that he learns to read literature more perceptively through discussion and analysis of a work of literature rather than through lectures about it. This does not mean, of course, that the inductive teacher abdicates his responsibility. Quite the contrary. He chooses the work of literature to be read, poses the linguistic problem, and assigns the paper; he develops and orders the appropriate questions and guides the class discussion.

Both philosophies of teaching have long and honorable histories. Examples of both can be found in the writings of the Greeks. One need only point to the deductive approach of Aristotle and to the essentially inductive technique of Socrates to see that the divergent approaches to teaching and learning have existed as long as Western man has been concerned with knowledge and the way human beings can attain it.

The Evidence from Psychology

From its earliest days modern psychology has tended to favor the inductive method. When William James gave a series of public lectures for the teachers of Cambridge in 1892, he said:

> One general aphorism emerges which ought by logical right to dominate the entire conduct of the teacher in the classroom
>
> No reception without reaction, no impression without correlative expression, --this is the great maxim which the teacher ought never to forget.
>
> An impression which simply flows in at the pupil's eyes or ears, and in no way modifies his active life, is an impression gone to waste. It is physiologically incomplete. It leaves no fruits behind it in the way of capacity acquired. Even as mere impression, it fails to produce its proper effect upon the memory; for, to remain fully among the acquisitions of this latter faculty, it must be wrought into the whole cycle of our operations. Its motor consequences are what clinch it. Some effect due to it in the way of an activity must return to the mind in the form of the sensation of having acted, and connect itself with the impression. The most durable impressions are those on account of which we speak or act, or else are inwardly convulsed.[1]

Contemporary students of the cognitive processes offer a similar but more specific and detailed philosophy. James insisted on student involvement and activity in the learning process. Piaget and Bruner go further and demand, that, as much as possible, learning situations be arranged so that the student may discover through his activity the facts, principles, and structures of the subjects that he is studying.

At conferences at Cornell and Berkeley in March of 1964, for example, Piaget made such statements as:

> The question comes up whether to teach the structure, or to present the child with situations where he is active and creates the structure himself....The goal in education is not to increase the amount of knowledge, but to create the possibilities for a child to invent and discover. When we teach too fast, we keep the child from inventing and discovering himself....Teaching means creating situations where structures can be discovered; it does not mean transmitting structures which may be assimilated at nothing other than a verbal level.[2]

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[1] William James, Talks to Teachers on Psychology; and to Students on Some of Life's Ideals (New York: Henry Holt and Co., 1921) pp 33-34.

[2] Richard E. Ripple and Verne H. Rockcastle (eds.), Piaget Rediscovered (Ithaca: Cornell University, 1964) p.3.

> In general, learning is provoked by situations--provoked by a psychological experimenter; or by a teacher, with respect to some didactic point; or by an external situation. It is provoked, in general, as opposed to spontaneous. In addition, it is a limited process--limited to a single problem, or to a single structure.[3]

Summarizing the implications for education of Piaget's contributions at the two conferences, Eleanor Duckworth writes:

> ...the chief outcome of this theory of intellectual development is a plea that children be allowed to do their own learning. Piaget is not saying that intellectual development proceeds at its own pace no matter what you try to do. He is saying that what schools usually try to do is ineffectual. You cannot further understanding in a child simply by talking to him. Good pedagogy must involve presenting the child with situations in which he himself experiments, in the broadest sense of that term--trying things out to see what happens, manipulating things, manipulating symbols, posing questions and seeking his own answers, reconciling what he finds one time with what he finds at another, comparing his findings with those of other children.[4]

In the same subject, Bruner in a chapter entitled "The Act of Discovery," distinguishes two kinds of teaching:

> that which takes place in the *expository mode* and that in the *hypothetical mode*. In the former, the decisions concerning the mode and pace and style of exposition are principally determined by the teacher as expositor; the student is the listener....But in the hypothetical mode the teacher and the student are in a more cooperative position....The student is not a bench-bound listener, but is taking part in the formulation and at times may play the principal role in it. He will be aware of alternatives and may even have an "as if" attitude toward these, and he may evaluate information as it comes.[5]

Bruner emphasizes that "it is largely the hypothetical mode which characterizes the teaching that encourages discovery."[6]

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[3] Ripple & Rockcastle, p. 8.

[4] Ripple & Rockcastle, p. 2.

[5] Jerome S. Bruner, *On Knowing* (Cambridge: Harvard University Press, 1963) p.83.

[6] Bruner, p. 83.

Like Piaget, Bruner is impressed with the importance of encouraging the young to learn by discovery:

> The immediate occasion for my concern with discovery is the work of the various new curriculum projects that have grown up in America during the last few years. Whether one speaks to mathematicians or physicists or historians, one encounters repeatedly an expression of faith in the powerful effects that come from permitting the student to put things together for himself, to be his own discoverer.[7]

Learning by discovery, he says, is beneficial to the student in several ways:

> (1) Emphasis on discovery in learning has precisely the effect on the learner of leading him to be a constructionist, to organize what he is encountering in a manner not only designed to discover regularity and relatedness, but also to avoid the kind of information drift that fails to keep account of the uses to which information might have been put.[8]
>
> (2) ...to the degree that one is able to approach learning as a task of discovery rather than "learning about" it, to that degree there will be a tendency for the child to work with the autonomy of self-reward or, more properly, be rewarded by discovery itself.[9]
>
> (3) ...it is only through the exercise of problem solving and the effort of discovery that one learns the working heuristics of discovery; the more one has practice, the more likely one is to generalize what one has learned into a style of problem solving or inquiry that serves for any kind of task encountered--or almost any kind of task.[10]
>
> (4) ...the very attitudes and activities that characterize figuring out or discovering things for oneself also seem to have the effect of conserving memory.[11]

Bruner is careful, however, to label these statements hypotheses. He says of the first one, for example, "So goes the hypothesis; it is still in need of testing."[12] The experimental evidence is by no means full or clear.

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[7] Bruner, p. 82.
[8] Bruner, p. 87.
[9] Bruner, p. 88.
[10] Bruner, p. 94.
[11] Bruner, p. 96.
[12] Bruner, p. 87.

Others writing about related matters are equally cautious. McKeachie, for example, says that under certain conditions- when the student is well motivated and offers no intellectual or emotional resistance--research suggests that lecturing may be most efficient for transmitting information. But he says further that research also suggests that the discussion method may be most efficient in developing concepts, teaching problem-solving skills and critical thinking, and, in general, achieving higher level cognitive outcomes. To indicate to the reader the highly tentative nature of the research evidence, McKeachie sprinkles his text liberally with phrases like "We implied," "This implication, however, should hastily be countered by pointing out..., " and "it seems reasonable to assume that..."[13]

Commenting on the implications for education of Piaget's theory of intellectual development, Lee Cronback says:

> The importance of the child's learning for himself, through discovery, has been much discussed recently in American pedagogy. But investigation on the point has been very limited and most of it untrustworthy. What research seems to say is that leaving the child to discover is not nearly so good as providing him with a guided sequence to maximize the possibility of early discovery. I am convinced that in some cases, the guided sequence will consist simply of telling him what the answer is. But which subject matter should be taught this way, and which through extensive trial and error is an unanswered question.[14]

Note the phrase "a guided sequence to maximize the possibility of early discovery." This is a felicitous description of the inductive method of teaching. Although Cronback is deliberately cautious about making a positive assertion, this method is the one that research "seems to" support.

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[13] W. J. McKeachie, "Procedures and Techniques of Teaching: A Survey of Experimental Studies," in Nevitt Sanford (ed.), The American College (New York: John Wiley & Sons, 1962) pp. 312-364. See the section entitled "Research on Methods of Teaching," especially pp. 320-327.

[14] "Learning Research and Curriculum Development," in Ripple and Rockcastle, p. 66. See also, the mixed evidence supplied by Bert Y. Kersh, "The Motivating Effect of Learning by Directed Discovery," in John P. DeCecco (ed.), Human Learning in the School (New York: Holt, Rinehart and Winston, 1963) pp. 277-287. Much more evidence might be cited, but the writers of this essay are concerned with giving only a fair representative sampling of studies in the field, and not with giving a comprehensive review.

The Teaching Method Used in the Carnegie Tech Curriculum Materials

Encouraged by the experimental evidence, however slight, but, more important, leaning heavily on their several hundred (collective) years of experience in teaching English in high school and college, the members of the Curriculum Study Center in English, staffed by faculty from Carnegie Institute of Technology and secondary-school teachers from seven cooperating school districts, conceived their curriculum in terms of the inductive method of teaching. Anyone who intends to use these materials, therefore, will find it useful to know in some detail how they were prepared, how to approach them, and how the inductive method is employed in teaching literature, language, and composition.

a. Literature

Consider, for example, the introductory unit on lyric poetry in the twelfth-grade course, based on works in the mainstream of English poetry. The unit opens with the following note to the teacher:

> Certain basic qualities of poetry constitute the organizing principle of this unit on lyric poetry. These are: (1) tone, (2) dramatic situation, (3) imagery, and (4) theme. The general procedure recommended is to read the poems aloud in class and not to assign them in advance.
>
> The first two lessons are concerned with tone (which is defined as "the attitude of the author toward his subject matter as it reveals itself in the literary work" --see Introduction by Altenbernd and Lewis, p. 28.)[15] The lesson consists of pairs of poems which contrast in tone so markedly that the students cannot miss seeing the difference between them.

In the first lesson the students compare "Out Upon It!" by Suckling and "Let Me Not to the Marriage of True Minds Admit Impediments" by Shakespeare and in the second lesson, "Gather Ye Rosebuds" by Herrick and "On His Blindness" by Milton. The procedure for both days is the same. The teacher reads the pair of poems without comment and then leads the class discussion with a series of carefully chosen questions on the subject of each poem, the author's attitude toward it, the difference in attitude of the two authors, how each poem sounds when read aloud, the relation of sound to tone, the meaning of tone, and, finally, in summary, how, in specific detail, the tone is achieved in each poem.

The third day is spent in an analysis of the ballad "Edward" and a consideration of the concept of "dramatic situation." Here is the lesson plan:

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[15] Introduction to Literature: Poems (New York: Macmillan, 1963)

CLASS PROCEDURE

1. Class Reading
2. Class Discussion (dramatic situation and tone)
3. Assignment

CLASS READING

The teacher will read aloud and without comment "Edward."

CLASS DISCUSSION

Note to teacher: See Brooks and Warren, p.20. See also the Introduction to our text, p.3 for what is meant by dramatic situation.

1. Who is the speaker in the poem?

2. To whom is he speaking?

3. What is the incident being discussed by the speakers?

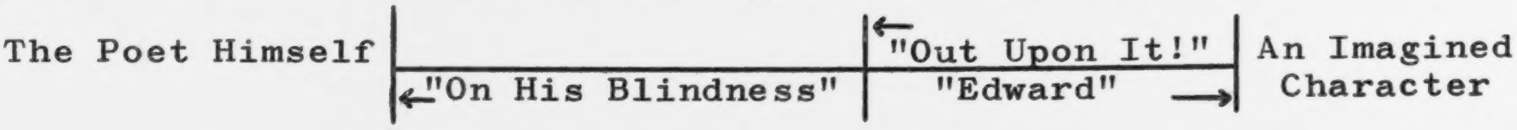
4. Why is this a poem of dramatic incident? (Note: the poem involves a speaker, a person spoken to, and an incident. See p.3 of the Introduction.)

5. What similarities in technique do you recognize between this poem and drama? (Both contain characters and incident.)

6. Who are the characters and what is the dramatic situation in "Out Upon It!"?

7. Who is the speaker and what is he discussing in the poem "On His Blindness"?

8. In the three poems considered today, what is the relationship of the speaker to the poet? (Note to teacher: Place a line on the board to represent a continuum, placing the word character at one end and the word poet at the other. Have the students view the speakers of each of the three poems in this way and place the poems on the continuum. It will probably look like this:



The point to make here is that the dramatic situation can make a certain impact regardless of whether the poet himself is the "speaker" of the poem.) In each of the three poems, how does the audience (or the persons being addressed) differ?

9. What is the tone of "Edward"?

SUGGESTED TEACHING DEVICE: play a recording of "Edward" and other medieval ballads

ASSIGNMENT: Ask the students to summarize the day's lesson in a paragraph of approximately 150 words.

In such a lesson, obviously, the teacher is neither preacher nor lecturer, but guide, discussion leader, arbiter, and, perhaps occasionally, resource person. In this particular lesson, he does not even attempt a summary. The student summarizes the day's lesson as a homework assignment.

The lesson outline helps the teacher in a variety of ways. It refers him to sources of information for a fuller understanding of "dramatic situation." It offers a series of questions designed to help the students analyze the poem in an orderly way: starting with elementary, but basic, understandings; moving to more sophisticated concepts, relating earlier learning to the current lesson; and suggesting points of major emphasis. It sketches in the answers for the teacher to certain critical questions. In short, it is an example of a clear, well-focused lesson on how to analyze an important aspect of one lyric poem and to perceive one of the important qualities of lyric poetry.

The effect of the one-paragraph summary as homework is to require the student to rethink the day's discussion and to discover, once again, what he and the class had learned about the poems and about the particular aspect of poetry discussed that day. The students' summaries will help the teacher to know whether his role as questioner and guide was a successful one in the class hour and how to improve the questions or the sequence of the questions for future use.

Lessons in the study of a Shakespeare play are similarly inductive. However, one must realize that most students cannot respond effectively to questions about material that they do not yet understand.

Arriving at a satisfactory understanding and enjoyment of a play like Julius Caesar is difficult at any high school level. The teacher is forced to take measures which ensure that the students understand the plain sense of what they are reading; until they have arrived at this point, it is not possible to ask meaningful questions about characters and ideas. However, once the students are able (and consequently more willing) to read the text, they themselves are eager to discuss both textual details and larger issues. By the end of the consideration of Julius Caesar, the students are able to respond successfully to a fully inductive discussion:

CLASS DISCUSSION

1. a. Does Cassius have any faults? In spite of these, what heroic qualities does he possess?
   b. Why do most readers of this play like Brutus so much? In spite of his appeal, does he have faults? What are they?
   c. How does the sin of pride operate in Caesar's character and in Antony's character? Do they have any other weaknesses? What admirable qualities do they have?

2. Who in your opinion is the real hero of the play? Why do you choose him above the other three?

3. Is Brutus fit for what he does in Julius Caesar? Does he make the wrong decisions? Why? Is Brutus too honest? Is he always honest?

4. What is Shakespeare criticizing in terms of political problems? Do these same problems exist today? What does Shakespeare say about mob psychology?

5. What is evident about the Roman culture pattern and about the Elizabethan culture pattern? What problems would the Elizabethans have faced in staging this play?

6. Why is Julius Caesar a tragedy?

It is worth pausing here to consider the objection that many teachers may raise at this point. "Of course," they say, "such questions are meaningful--I am interested in them myself. But they are the sort of questions that only superior high school students--Advanced Placement classes--would be interested in discussing. Certainly they are not the sort of questions my classes of reasonably good (but not extraordinary) tenth-graders would respond to--especially about a Shakespeare play. Why, these youngsters can barely understand what Shakespeare is saying--even when I explain more than half the lines to them."

This objection is realistic. Twentieth-century American students do not naturally--and without considerable preparation--respond enthusiastically to Shakespeare's language and to his dramatic world.

To begin the study of Julius Caesar with such demanding questions as appear in the concluding lesson above would, for most classes, be disastrous. How, then, has the class reached the point at which it is able to respond to these questions? The process has been a long and gradual one. It began with a careful look at the richness of implications in Shakespeare's lines which students so often fail to see. For example in II, i, 4, when Brutus finds his serving boy asleep, he says:

> I would it were my fault to sleep so soundly.

The teacher may direct the students' attention to this line and ask them what it implies about Brutus. If the students do not respond with such observations as Brutus is troubled in spirit, is indulgent toward an erring inferior, and is of an introspective nature, the teacher must ask even more specific questions and hint more directly at the expected answers: What does this line show about Brutus' attitude toward his serving boy? Is Brutus a harsh master or an understanding and sympathetic master? What does the line suggest about Brutus' present state of mind? Is he able to sleep peacefully now? Why not?

The teacher may need to use such techniques for several class periods before the students are able with less help to see the rich implications of Shakespeare's lines. Only then are students ready to answer, meaningfully, questions dealing with character and idea. A word of caution is appropriate here: the end result cannot be effective if the process is hurried.

Seen in the perspective of the total process, the total educational approach to Julius Caesar is inductive. Although there is much direction by the teacher in the early stages--a sort of directing that may seem to be anything but inductive--what really happens is that students are pressed into facing closely the raw facts (the text of Shakespeare) out of which their interpretation of characters and their comprehensions of themes must arise. In the broad sense, this is a direct application of the inductive method, even though at the start it is severely teacher-directed. The teacher is pressing the students to approach the reading of Julius Caesar inductively. The pressure can be gradually relaxed as the students begin to adopt the method themselves.

The unit on heroism, of which Julius Caesar is a part, begins with the Iliad. For this work it is sometimes necessary to provide students initially with a factual context--the mythology surrounding the Trojan War. However, during the discussion of this epic, the concept of the hero evolves inductively from the characters and actions of Achilles and Hector. This concept better prepares the students to discuss the heroism of the central characters in Julius Caesar. By the end of the unit on heroism, the students are immediately able to handle challenging questions about "Mateo Falcone" by Prosper Mérimée:

> What role does honor play in this story?
>
> In what way may Mateo's actions be considered heroic?

Throughout this unit, the students are actively engaged in the process of learning; they are not simply listening or being coached to give an appropriate verbal response to certain predetermined questions. And they are, by means of pertinent questions, setting the works of literature in such larger contexts as tragedy and heroism. These larger topics develop naturally out of the carefully organized sequence of smaller questions which have preceded them.

Later in the program many of the lesson plans need not be as detailed. In the eleventh grade, for example, after considerable experience with short stories, the students read "Wash" by William Faulkner as a part of the unit on "The American Darker Spirit." Earlier in the unit they have read Poe's "The Fall of the House of Usher," "The Masque of the Red Death," and "The Cask of Amontillado"; also, Bierce's "The Boarded Window," and Shirley Jackson's "The Lottery." Moreover they have also had considerable experience with the short story not only earlier in the eleventh grade but also in the tenth grade.

The lesson plan for the day's discussion on "Wash" is much less detailed than are several of the lessons on Julius Caesar.

CLASS PROCEDURE

1. Class Discussion
2. Points of Major Re-Emphasis
3. Assignment

CLASS DISCUSSION

1. Why does the first scene of "Wash" have such a great impact upon the reader?

2. What specific incidents provoke Wash's changing attitude toward Sutpen? How well do these incidents prepare the reader for the final tragedy?

3. In what way is Wash a sympathetic character?

4. Discuss the direction of the narrative in "Wash."

5. What is the final impact of the story? Why is it so horrible? Is it logical in terms of the character of Wash? Why?

POINTS OF MAJOR RE-EMPHASIS

1. Wash as a sympathetic character and as a victim of society

2. Reality in the development of character

3. The final impact of horror

ASSIGNMENT: "Flight" by John Steinbeck

Although the discussion questions are less detailed than those in the plan for Julius Caesar, the questions are ordered so that the discussion, like the story, will achieve a meaningful climax.

The inductive method is more than a technique; it is a cumulative process which stimulates the student's progress toward making discoveries for himself. In studying Julius Caesar the student moves from closely detailed questions to discussions that require more independent thinking. That same student reading "Wash" in the eleventh grade can handle more searching questions with greater skill because he has accumulated experience.

The three-year sequence in literature illustrates how the inductive method promotes an increasing degree of self-reliance on the part of the student. In the tenth grade he needs careful help with the simplest level of literary comprehension in discussing An Enemy of the People. However, in the eleventh grade he can more quickly and easily perceive by himself these simplest elements in The Glass Menagerie. Finally, in grade twelve he is able to move from these elements almost at once and is eager to discuss more profound literary insights about The Cocktail Party. Similarly, a sequence of poetry read at the three grade levels--selected haiku, Emerson's "Days," and Eliot's "Journey of the Magi"--and a sequence of novels--Camus' The Plague, Melville's Moby Dick, and Cary's The Horse's Mouth--clearly suggest this process at work.

b. Language

The language lessons at all three levels also make use of the inductive method. Here are the two days of a tenth-grade unit on "Structure Signal Words":

Objectives:

In New Terms--to enable the students to recognize and understand the function of structure signal words

In Traditional Terms--to recall to students certain functions of parts of speech, especially the preposition, the article, the demonstrative adjective, and the adverb

DAY I

Previous Assignment: Distribute L5. Ask students to list the number for each blank in the proper column on the lower half of the page. To do this, the students will have to determine the part of speech of each blank.

New Material: L5 (The teacher's version contains answers.)

STRUCTURE SIGNAL WORDS L5

Directions: Determine the part of speech of each numbered blank, and list the number under the proper heading below.

The ___1___ thought it was very ___2___ for us to ___3___ without ___4___. She ___5___ the ___6___ more ___7___. On some ___8___ the students ___9___ her by moving very ___10___ through the ___11___. On other ___12___ the ___13___ were quite ___14___. We ___15___ the work easily when we studied at ___16___. Most of the ___17___ each student ___18___ his own ___19___ very ___20___. Those ___21___ who made ___22___ grades ___23___ much ___24___.

NOUNS (Class I)	VERBS (Class II)	ADJECTIVES (Class III)	ADVERBS (Class IV)

Procedure:

1. Write the following headings on the board: NOUNS (Class I), VERBS (Class II), ADJECTIVES (Class III), ADVERBS (Class IV). Drawing from the students' homework, list under each heading the numbers which the students supply. Discuss any questions the students have about classification.

2. a. Have students name the word or words before each blank which signals the word class to which each blank belongs. (Such a word is called a "structure signal word.")

b. Have the students tell how this word indicates the class that the blank belongs to (*i.e.*, what part of speech it is).

Examples from L5:

without-	preposition which signals that a noun follows
a, the-	articles signalling nouns
this-	demonstrative adjective signalling nouns
very-	intensifying adverb signalling adjectives and adverbs
through the-	Teacher please note: *both* words are structure signal words. Such a situation is quite frequent in English. Other examples might be *to the*, *in a* (or any preposition and article situation).

3. Ask students to give the part of speech of each signal word. Be sure to point out to the students that such words as *a*, *the*, *this*, *that*, *these*, and *those*, often function in the sentence as structure signal words. The adverbs *very*, *quite*, and *too*, also frequently serve to signal adjectives or adverbs. Also emphasize that a noun used as the subject or the direct object will signal a verb. In like manner a verb will signal the presence of a noun used as the subject of the sentence, or as the direct object; it signals also a predicate word (predicate noun, adjective, or pronoun).

Assignment: Fill in the blanks of L5 with plain-sense words. Note to teacher: Many of the numbered blanks have more than one signal word. Though most people will think of blank 7 as an adverb ("She worked the machine more *easily*"), please note that it can be a noun ("She asked the boy more *questions*"). Blank 22 *precedes* the word which indicates what part of speech it is.

DAY II

New Material: Test L6

TEST

L6

Directions: For each underlined word, list one structure signal word that points out the class to which the underlined word belongs, and tell how the structure signal word indicates the class of the underlined word.

The boy came to school without homework. After this occurrence
1 2 3 4
the teacher spoke to his parents about his lack of concern. His
5 6 7 8
father was very angry. He scolded the boy quite severely, telling him
9 10 11 12 13
that such careless conduct was very bad. That evening the boy diligently
14 15 16 17
spent many hours completing his assignment for the morning.
18 19 20

WORD*	CLASS OF WORD	ONE STRUCTURE SIGNAL WORD	HOW THE STRUCTURE SIGNAL WORD INDICATES CLASS OF UNDERLINED WORD
1. came	II	boy	boy is the subject, and every subject requires a verb; what the boy did is the verb
2. school	I	to	to is a preposition, and every preposition takes an object
3. homework	I		
4. occurrence	I		
5. spoke	II		
10. angry	III		
13. severely	IV		

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* Abbreviated for display here. The full test has 20 items.

Procedure: 1. Have students read their plain-sense versions of L5 written for homework and discuss them.

2. Test L6--Note to teacher: There are many situations in which various answers are acceptable; we have tried to suggest the most logical answers, but students may advance plausible reasons for other answers. This can lead to fruitful discussion of the whole concept of signalling.

The important phrases in this lesson plan are: Day I -- "Have students name...," "Have students tell...," "Ask students to give..."; Day II -- "Have students read...," Similarly, the assignment at the end of Day I and the test on Day II require the students, not the teacher, to perform.

Experience reveals that the students do, in fact, handle such material with a minimum of help from the teacher. Part of the reason, of course, is that the lessons are simply making them conscious of knowledge about English that, as users of the language, they know intuitively. When asked about the parts of speech in the sentence "The bofer manked," for example, most students will respond quickly that bofer is a noun and will offer The as one piece of evidence in support of their statement--although, of course, they will not come up with anything as sophisticated as the phrase "Noun Determiner."

In the eleventh grade, the more academic (*i.e.*, less intuitively understood) problems of semantics are also dealt with inductively. The students examine *Webster's Second*, and *Webster's Third* in a way that requires them to compare the use of labels in both dictionaries and thus the differing philosophies of the two editions. Here, for example, is the introduction in the teacher's materials to two days of work on the dictionary:

Objective: the study of the dictionary

New Material: *Webster's New International Dictionary*, Second Edition
Webster's Third New International Dictionary
L7

DAYS I and II

Procedure: The following two sets of materials are designed to acquaint students with Webster's International Dictionaries and with other dictionaries and to enable them to compare the amounts and kinds of information supplied by large and small dictionaries.

The work in the large dictionaries is set up in six projects:

1. Subject labels and subject guide phrases
2. Functional labels--parts of speech and others
3. Status labels
    a. archaic and obsolete
    b. slang, standard, and non-standard
    c. dialect and regional labels
4. Usage notes

Pass out L7.

Assign two students to each project. Although they will work together, one student will concentrate on *Webster's Second* and the other on *Webster's Third.* Allow students about four days for their research. Reports should take approximately ten minutes. Divide the rest of the class into equal groups, one group for each of the six projects. Each group will be responsible for one project to be carried out with the use of many kinds of dictionaries.

When all the work has been completed, the teacher can ask for the reports. After each report on the large dictionaries, solicit from the class comparable information about the other dictionaries and compare the relative amounts and different kinds of information each gives. In other words, after the team on subject labels and subject guide phrases gives its report, ask the class for the information on the use of subject labels and subject guide phrases in their other dictionaries. (The two sets of exercises are set up in parallel to facilitate the work in the classroom.)

When all the reports have been given and all the discussion comparing dictionaries completed, the teacher can lead a summary discussion comparing Webster's Second, Webster's Third, and other dictionaries. One important point of focus should be the adequacy, recency, extensiveness, and accessibility of the information in the definitions.

Below are two items: (A) the section of the students' materials from L7; and (B) the corresponding section of the teacher's materials on the status labels slang, standard, and non-standard:

(A) from students' materials, L7

1. Read what Webster's Third has to say about stylistic "Status Labels" (items 8.0, 8.2.1, 8.2.2, 8.2.3, and 8.3.1; pages 18a-19a). Read what Webster's Second has to say about "Slang, Dialect, and Colloquialisms" (page xi). Look up the following words in Webster's Third:

    a. (words marked slang)

        clary
        cornball
        happy dust
        lulu

    b. (words marked substandard)

        drown
        hisself

    c. (words marked non-standard)

        irregardless

2. Do Webster's Second and Third handle stylistic "Status Labels" in the same way?

(B) from teacher's materials

1. Read what Webster's Third has to say about stylistic "Status Labels" (items 8.0, 8.2.1, 8.2.2, and 8.2.3, and 8.3.1; pages 18a-19a). Read what Webster's Second has to say about "Slang, Dialect, and Colloquialisms: (page xi) and look up the definitions of those terms in the Second.

2. Do Webster's Second and Third handle stylistic "Status Labels" the same way? (No. The Second uses slang, dialect, and colloquialisms. The Third uses slang, substandard, and non-standard; it uses dialect as a regional label.)

3. Prepare for class a report on how Webster's Second and Third handle stylistic "Status Labels."

* * *

If time is available, the teacher may wish to involve the students in the controversy aroused by Webster's Third, the matter of description versus prescription, and how language changes from one generation to the next. To do so, the teacher need only ask the students to compare how Webster's Second and Webster's Third treat such words as ain't, nauseous, bimonthly, and enthuse.

Most of the arguments about Webster's Third are available in Dictionaries and That Dictionary, by James Sledd and Wilma R. Ebbit (Scott, Foresman, and Company, 1962). The articles by Professors Sledd and Evans present the case for modern scholarship: "The Lexicographer's Uneasy Chair," pp. 228-236; "But What's a Dictionary For," pp. 238-248; and "Reply to Mr. Macdonald," pp. 268-274.

Dictionaries and That Dictionary also has several pages of dictionary exercises that the teacher will find useful: pp. 1-9, 43-46.

While some students are comparing the use of these labels in the two editions, others compare the use of other status labels; and still others, subject labels and subject guide phrases, functional labels, and usage notes. This lesson may resemble the typical class project or group report for the enrichment of a unit. But it is more than these: it it not peripheral or added material; it *is* the lesson. The students are not adding embellishments to a body of knowledge, the central outlines of which they already know. These exercises lead the students to the attainment of the body of knowledge itself.

At the time of the reports, the teacher will still have "teaching" to do. But the teaching will probably require little telling. With the proper data in hand, the student teams will usually arrive at appropriate conclusions. When they do not, their classmates listening to the report will generally help them do so. The teacher's function will be to ask critical questions for a two-fold purpose: to lead the student giving the report to the right perception if he fails to understand this material; and to help him communicate his perception to his classmates. By similar questions the teacher will check to see whether the class understands the reports. And, of course, the teacher will always be available to answer questions of fact, supply further information when necessary, rescue the tongue-tied and the inept, and, occasionally, act as arbiter.

Thus, at the end of two days the students will have seriously examined significant portions of the frontmaterials of the Second and Third editions of Webster's International and become involved in the contents of both editions. By examining and discussing the differences between the two editions, they will necessarily come to grips with usage and the problem of the descriptive vs. prescriptive approach to language.

In a late twelfth-grade unit on rhetoric, the teacher poses a problem that demands interrelated rhetorical skills: the ability to construct an extended definition and the ability to respond to the needs of particular readers. As a way of uniting the three areas of the entire curriculum--language, composition, and literature-- this problem calls upon the students' cumulative experience with 18 plays and 22 novels; through an inductive class discussion, the students bring out the major characteristics of each genre. The teacher then assigns the rhetorical problem, a one-paragraph definition of either art form for one of two audiences: (A) a ninth-grade student who has not had wide reading experience in the novel or the play; or (B) a twelfth-grade student with at least as much reading experience in the genre as the writer has. The class discussion of the results of this assignment takes the following form.

Objective: to differentiate between the needs of two kinds of readers

Discussion: 1. Have students read some of their ninth-grade and twelfth-grade paragraphs, deciding which ones are effective and why.

2. What are the special characteristics of the ninth-grade audience? (lack of experience, sophistication, facts, etc.)

What are the special needs of the more advanced audience? (a version which will include more detail, and not insult the reader)

3. What have you learned from the work of these three days? (the difficulty of defining an art form; and the need for consideration of the reader in such a definition)

Thus to the problem of building a definition is added the consideration, affecting both form and content, of adapting the material of that definition so that it will communicate effectively to a specified reader.

c. Composition

No one will be surprised at this point to learn that, in the three-year curriculum, composition is also taught inductively. Early in the tenth grade, the students are asked to write a paragraph about one of the most important qualities of the chief character in the short story "Old Milon" by Maupassant. The next day the teacher undertakes a lesson on planning and organizing a good paper. Because much of it is written as dialogue between teacher and students, that lesson plan provides a clear model of how the teacher might elicit responses from the students in order to lead the class to a clear understanding of the importance of planning and organizing preparatory to writing:

I-6

Discussion Lesson: Day 7: How to Plan a Good Paper Based on "Old Milon"

Objectives

1. To train students how to construct a logical paragraph
2. To develop or reinforce an awareness that a paragraph has a central idea
3. To draw from the students the details from the story which support that central idea
4. To develop an awareness that irrelevant details do not promote the central idea and therefore should not be included
5. To have students recognize that a logical arrangement of the details strengthens the impression that is left on the reader

Procedures

1. The teacher might begin with the statement: "Yesterday, without previous direction or instruction, you wrote a paragraph in class on the topic, 'What is one of the most important qualities of old Milon's character?' and defended your choice with details from the story. Today in class we are going to consider the same idea step by step so you may see the proper way of developing and organizing this type of theme, which will be our basic type of writing for the year."
2. Ask the class to list some of the character traits which they used yesterday in developing their themes. (As pupils contribute such traits as selfishness, greed, impassivity, patriotism, cunning, heroism, sadism, thirst for blood, miserliness, love, etc., the teacher or a student should be listing them on the chalkboard.)
3. Choosing one of these traits, ask the students to make a statement about old Milon's character.
   Example: One of old Milon's most important character traits was his cunning.
4. Ask the students to cite specific material from the story to show old Milon's cunning. Before each item is listed, determine the relevancy of the idea. If the item does not support the main idea of cunning, omit it from the list.

a. Student: Old Milon seemed hospitable.
Teacher: Why?
Student: So the Prussians would trust him.
Teacher: Does this show his cunning?
Student: Yes.
Teacher: Should we include it?
Student: Yes.

b. S: Old Milon hated all Prussians.
T: Why?
S: They had killed his father and son, had taken his forage, had taken over his home, and they were his enemy.
T: Does this show his cunning?
S: No.
T: Should we include it?
S: No.

c. S: He killed the soldier with a scythe, disposed of his body after he had taken the uniform for future use.
T: Why?
S: It was the tool at hand which provided for a silent murder.
T: Does this show his cunning?
S: Yes.
T: Should it be included?
S: Yes:

Note: A list of possible class responses appears below. Each item, of course, has been approved by the class.

Relevant	Irrelevant
waited four days	miserly
learned language	hard man in business
seemed meek and submissive	aged in years
came and went at will	killed many Prussians
hid the horse	hated all Prussians
hid the uniform	wanted revenge
learned plans	
seemed hospitable	
hid body	
killed first soldier with scythe	
pretended to be German	
feigned illness	
used the uniform	

5. Ask the students the value of making such a list. Reinforce the idea that they must choose relevant details from the story to support the main idea.

6. In summary, ask: If we were to use these items to develop a paragraph, what thought would we have communicated to the reader? (that Milon was cunning) What do we call the original statement about old Milon's character? (topic sentence)

Note to the teacher: Some teachers may wish to take a further step in the analysis of the expository paper.

Although sometimes a topic sentence is supported by isolated single details, more frequently the details fall into groups. Sooner or later the teacher will introduce this concept of grouping details. A way of doing this is suggested below.

After the accepted list is on the chalkboard, the teacher may ask: Are there any details which are related or seem to fall into groups?

A student will see that certain of the details pertain to the first murder. The teacher will list these details under the heading "First Murder."

killed first soldier with scythe
hid body
hid the uniform

Another student may suggest that certain details pertain to the subsequent murders. The teacher will list them on the board.

waited four days
pretended to be German
used the uniform
feigned illness
hid the horse

A student may suggest that other details pertain to Milon's preparation for his actions. These are also listed on the board.

seemed meek and submissive
seemed hospitable
learned the language
learned the plans
gained freedom to come and go

Teacher: In what order should we put these groups?

Student: Probably (1) preparation, (2) first murder, and (3) later murders.

Teacher: What is the value of this grouping?

Student: It is logical; it brings together details that belong together.

Teacher: Does this process result in producing a better theme? Why?

Student: It helps the reader.

Teacher: Yes, it underlines the organization and adds strength and force to the composition.

The following day the teacher uses the overhead projector to examine with the class three student papers: a good one; in which there are not enough details to support the idea expressed as central by the topic sentence; and one in which there is no central idea either stated by the topic sentence or implied by the details in the paragraph. With colored overlays and a grease pencil, the teacher calls attention to topic sentences, central ideas, key words, supporting details, summarizing statements--or lack of them. He also directs attention to writing which is confused because of lack of focus or because of an attempt to do too much. Again, however, he leads the discussion, not by explaining what is good and bad about the themes, but by asking questions:

> What key words appear most frequently in the paragraph?
> What one sentence most emphatically states old Milon's desires for vengeance?
> Does the whole paragraph seem concerned with old Milon's obsession with vengeance?

And at the end of each discussion of a paper, he has the class decide upon a pertinent comment (instead of offering one himself) by asking, "What advice would you offer this student?"

The time spent on planning a good paper based on "Old Milon" is immediately applied when the teacher returns unmarked the papers that the students submitted originally and allows them to revise or totally rewrite their papers on this subject. The teacher grades the rewritten paper only.

As the program progresses, the students are called upon to examine their own papers critically, using the device of an analysis sheet which is especially designed to emphasize the writing problem on which the class is working. Here is such a sheet designed to be used with the second paper of the tenth-grade course:

II-4

ANALYSIS OF YOUR PAPER NAME__________________

Fill in 1 through 5 with words quoted directly from your paper.

1. Quote the topic sentence of your paper.

2. Indicate, by quoting an identifying phrase or word, each detail that supports the central idea.

(1)
(2)
(3)
(4)
(5)
(6)
(7)
(8)
(9)
(10)
(11)
(12)

3. Indicate, by quoting an identifying phrase or word, each detail in your paper that does not support the central idea.

(1) (3)

(2) (4)

4. If you restate or refer again to the central idea near the end of your paper, quote the words with which you do so.

____

5. Can you make the statement of your central idea more exact (or more closely what you meant it to be)?

____

6. On the other side of this paper, make any other comments that you wish to about your paper.

II-5

Day 30 Discussion of Analysis Sheet II-4

Students will come to class with their paragraphs and with the analysis sheets filled out. Three or four students should be asked to write their topic sentences on the chalkboard. During the class period, these students will be asked to read from their themes the details they used to support their opening statements. The class can then discuss the appropriateness of the details and make suggestions for improvement. If there is time after these papers have been discussed, other students may add their topic sentences to those already on the board.

To the Teacher: Since you have read the papers, you will be able to select before class, relatively good papers which you wish to have analyzed. It is suggested that a student whose paper is poor not be embarrassed by having to write his topic sentence on the board. Later in the year, a student may be able to profit from direct adverse criticism, but such fault-finding on his second paper could hamper him for the rest of the term. The teacher himself might place the poor example on the chalkboard or overhead projector and point out the weak or irrelevant details.

Other Points of Emphasis

There are many pedagogical byproducts of inductive teaching. First, it gives students valuable experience in speaking--particularly in expressing themselves clearly and concisely, in speaking to the point, and in defending their point of view in the give and take of class discussion. The required group-reports and more restricted discussions give training in group discussion. And the individual reports give the students experience in more formal public speaking. Speech, then, becomes an integral part of the curriculum instead of something unrelated to "English," set aside for practice once a week.

Second, inductive teaching gives the students valuable experience in listening. To talk to the point, each student must follow the discussion carefully. Those who speak without listening soon indicate their poor listening habits, and their classmates usually express displeasure at the waste of class time. Listening, too, then becomes an integral part of the curriculum instead of something to be studied by means of separately contrived--or even concocted--lessons.

In addition, and perhaps most important of all, questions which have many possible answers frequently arise in all three areas of the curriculum. Some such questions have been built into the lesson plans; some of the most interesting ones arise spontaneously in class discussion. Since they are open-ended questions, they provoke discussion and argument which frequently carries over into the hall, the lunchroom, and even into the home. However or wherever such discussions take place, they illustrate in a very persuasive way the dynamic quality of inductive teaching.

The Importance of Pace and Climax in Teaching

One additional point about the inductive method should be noted. Any student of drama--and thus any English teacher--knows that the action in a good play rises in growing intensity, poses a problem or conflict, and then resolves into a solution or denouement. The teacher who designs an inductive lesson is like the playwright who, using dialogue, achieves a planned effect. Without artistic organization, the lessons become educational analogues of specimens from the theater of the absurd. Whatever one thinks of contemporary efforts in the drama to mirror the meaninglessness of twentieth-century society, a similar technique is not appropriate for the classroom, where meaning is vital. In preparing teaching materials, one should be sure that the questions in the lessons build appropriately, and, generally, that the problem to be solved becomes clear long enough before the end of the period to allow time for resolution. Occasionally a teacher will want to create a "cliff-hanger," but not too often. Similarly, in using well prepared inductive materials, one should be aware of their design and the appropriate pace in using them.

Freedom and Flexibility for the Teacher

In conclusion, a word should be said about the degree of flexibility the teacher has in using materials prepared for inductive teaching. The experience of the staff of the Carnegie Tech Curriculum Study Center may be instructive here. Although college and secondary-school members of the staff alike were all experienced teachers, the first time they taught the materials they held to them as closely as possible. They felt, first, that materials into which they had poured so much experience and planning time were worth a fair try; second, that each individual teacher had much to learn from materials prepared by the group; and, third, that they wanted to see what a predominantly inductive approach could actually accomplish in the classroom. The second time around, having taken careful measure of the materials, the method, and their impact on the students, the teachers felt freer to experiment. They recommend a similar procedure for anyone undertaking to use such materials.

Though on paper the curriculum appears to be somewhat rigid, paradoxically, the teacher in the classroom must respond constantly to changing and unpredictable situations. Ideally, the teacher is caught up in a perpetual creative interaction with students experiencing the excitement of discovery. The total process calls for the highest gifts of a teacher, who must be not only sensitively responsive to the living moment but also skillful and creative enough to shape that moment into a memorable instance of instruction.

SUMMARY PLAN OF THE TENTH-GRADE COURSE

Curriculum Study Center in English
Carnegie Institute of Technology

SUMMARY PLAN OF THE TENTH-GRADE COURSE

INTRODUCTORY UNIT 18 days

	Lit	Comp	Lang
Days	5	4	9

Day	Day of Unit	Type	Work	Assign
1	1	Lit	*"Old Milon"	"The Stranger's Note"
2	2	Lit	*"The Stranger's Note"	"The Stream of Days" Sec. 1-3
3	3	Lit	"The Stream of Days" Sec. 1-3	"The Stream of Days" Sec. 4-10
4	4	Lit	*"The Stream of Days" Sec. 4-10	"The Bet"
5	5	Lit	*"The Bet"	Prepare for class paper on "Old Milon"
6	6	Comp-Lit	Class Paper I: What is one of the most important qualities of Old Milon's character? Defend your choice with details from the story.	-- -- --
7	Comp-I	Comp	Discuss Expository Form	As appropriate
8	Comp-I	Comp	Discuss Sample Papers	Revise ungraded Paper I
9	Lang I	Lang	Form Classes	Plain-sense version of L1
10	Lang I	Lang	Form Classes	Complete L2
11	Lang I	Lang	Form Classes	Complete L3
12	Lang I	Lang	Form Classes Test	-- -- --
13	Comp-I	Comp	Return Paper I	Lang II, L5

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*The asterisk indicates that a reading quiz has been made for this material.

Day	Day of Unit	Type	Work	Assign
14	Lang II	Lang	Structure Signal Words	Plain-sense version of L5
15	Lang II	Lang	Structure Signal Words Test	Begin A Tale of Two Cities, I, Chs. 1-3 to be read by Day of Year 19
16	Lang III	Lang	Sentence Patterns	Plain-sense version of L7
17	Lang III	Lang	Sentence Patterns	Write model sentences
18	Lang III	Lang	Sentence Patterns Test	A Tale to Two Cities, I, Chs. 1-3

UNIT I: SOCIAL CONCERNS 37 days

	Lit	Comp	Lang
Days	23	11	3

Day	Day of Unit	Type	Work	Assign
19	1	Lit	*A Tale of Two Cities, I, Chs.1-3	A Tale of Two Cities, I, Chs. 4-6
20	2	Lit	*A Tale of Two Cities, I, Chs. 4-6	A Tale of Two Cities, II, Chs. 1-5
21	3	Lit	*A Tale of Two Cities, II, Chs.1-5	A Tale of Two Cities, II, Chs. 6-9
22	4	Lit	A Tale of Two Cities, II, Chs.6-9	A Tale of Two Cities, II, Chs. 10-14
23	5	Lit	A Tale of Two Cities, II, Chs. 10-14	A Tale of Two Cities, II, Chs. 15-20
24	6	Lit	*A Tale of Two Cities, II, Chs. 15-20	A Tale of Two Cities, II, Chs. 21-24, for Day of Unit 8
25	7	Comp-Lit	Class Paper II: What is one of the most important qualities of Madame Defarge's (or Lucie's or Darnay's) character? Defend your choice with details from the story.	" "

Day	Day of Unit	Type	Work	Assign
26	8	Lit	**A Tale of Two Cities*, II, Chs. 21-24	*A Tale of Two Cities*, III, Chs. 1-8
27	9	Lit	**A Tale of Two Cities*, III, Chs. 1-8	*A Tale of Two Cities*, III, Chs. 9-15
28	10	Lit	*A Tale of Two Cities,* III, Chs. 9-15	-- -- --
29	Comp-II	Comp	Return Paper II	Analyze Paper II
30	Comp-II	Comp	" "	"Biryuk" and "Rashōmon"
31	11	Lit	*"Biryuk" and "Rashōmon"	"Chastity"
32	12	Lit	*"Chastity"	"Golden Bells," "Remembering Golden Bells," and "My Lord, the Baby"
33	13	Lit	"Golden Bells," "Remembering Golden Bells," and "My Lord, the Baby"	"Return: Two Poems" "Tell Freedom"
34	14	Lit	"Return: Two Poems" "Tell Freedom"	Prepare for class paper on "Tell Freedom"
35	15	Comp-Lit	Class Paper III: Write a paragraph in which you use the following as your topic sentence: "Life as described in "Tell Freedom' is physically hard."	*An Enemy of the People* Act I
36	16	Lit	*An Enemy of the People* Act I	*An Enemy of the People* Acts II and III
37	17	Lit	**An Enemy of the People* Acts II and III	*An Enemy of the People* Acts IV and V
38	18	Lit	*An Enemy of the People* Acts IV and V	"The Prisoner" and "The Dwarf Trees" for Day of Unit 19
39	Comp-III	Comp	Discuss Paper III	Fill out critic sheet

Day	Day of Unit	Type	Work	Assign
40	Comp-III	Comp	Discuss Paper III	"The Prisoner" "The Dwarf Trees"
41	19	Lit	"The Prisoner" "The Dwarf Trees"	All Quiet on the Western Front, Chs. 1-5
42	20	Lit	*All Quiet on the Western Front, Chs. 1-5	All Quiet on the Western Front, Chs. 6-7
43	21	Lit	All Quiet on the Western Front, Chs. 6-7	All Quiet on the Western Front, Chs.8-12
44	22	Lit	*All Quiet on the Western Front, Chs. 8-12	A Child's Christmas in Wales for Day of Unit 24
45	23	Comp-Lit	Class Paper IV: How did his social environment cause--Paul or Dr. Stockmann--to become disillusioned?	" "
46	24	Lit	*A Child's Christmas in Wales	-- -- --
47	25	Lit	A Child's Christmas in Wales	-- -- --
48	26	Lit	Records of A Child's Christmas in Wales	-- -- --
49	Comp-IV	Comp	Discuss Paper IV	Revise Paper IV
50	Comp-IV	Comp	" "	-- -- --
51	Comp-V	Comp	Instructions for Paper V on Holiday Scene	Write Paper V, due tomorrow
52	Lang IV	Lang	Modification Paper V due	Complete L10
53	Lang IV	Lang	Modification	Compose sentences
54	Lang IV	Lang	Modification Test	-- -- --
55	Comp-V	Comp	Return Paper V	The Cradle Song, Act I

UNIT II: LOVE

19 days

	Lit	Comp	Lang
Days	15	4	0

Day	Day of Unit	Type	Work	Assign
56	1	Lit	*The Cradle Song, Act I	The Cradle Song, Act II
57	2	Lit	*The Cradle Song, Act II	"Love," "Chienniang" and "Half a Sheet of Paper"
58	3	Lit	*"Love,""Chienniang" and "Half a Sheet of Paper"	"Our Lady's Juggler" and The Book of Ruth
59	4	Lit	*"Our Lady's Juggler" The Book of Ruth	-- -- --
60	Comp-VI	Comp	Prepare for Paper of Comparison or Contrast	-- -- --
61	5	Comp-Lit	Class Paper VI: Discuss the differences between the family feeling in The Book of Ruth and "Chienniang." or Compare the love of Ruth for Naomi with the love of Sister Joanna for Teresa.	Psalms 1, 8, 15, 19, 23, 24, 46, 95, 120 and 121
62	6	Lit	Psalms 1, 8, 15, 19, 23, 24, 46, 95, 120 and 121	-- -- --
63	7	Lit	Psalms 1, 8, 15, 19, 23, 24, 46, 95, 120 and 121	"Hymn of Love to God" "Song of Praise to Creator"
64	8	Lit	"Hymn of Love to God" "Song of Praise to Creator"	I Corinthians, Ch. 13 "Tāj Mahal"
65	9	Lit	I Corinthians, Ch. 13 "Tāj Mahal"	-- -- --
66	Comp-VI	Comp	Discuss Paper VI	Carmen, Parts I and II
67	10	Lit	*Carmen, Parts I and II	Carmen, Part III

Day	Day of Unit	Type	Work	Assign
68	11	Lit	* *Carmen*, Part III	*Cyrano de Bergerac*, Act I
69	12	Lit	**Cyrano de Bergerac*, Act I	*Cyrano de Bergerac*, Act II
70	13	Lit	**Cyrano de Bergerac*, Act II	*Cyrano de Bergerac*, Act III
71	14	Lit	**Cyrano de Bergerac*, Act III	*Cyrano de Bergerac*, Acts IV and V
72	15	Lit	*Cyrano de Bergerac*, Acts IV and V	Prepare to discuss the whole play
73	16	Lit	*Cyrano de Bergerac*	-- -- --
74	17	Comp-Lit	Class Paper VII: Compare the love of Cyrano with that of Don José for Carmen.	"War" "A Character in Distress"

UNIT III: REALITY AND ILLUSION 16 days

	Lit	Comp	Lang
Days	5	4	7

Day	Day of Unit	Type	Work	Assign
75	1	Lit	"War" "A Character in Distress"	"Maya"
76	2	Lit	*"Maya"	"In a Grove"
77	3	Lit	"In a Grove"	*The General's Ring*
78	4	Lit	**The General's Ring*	Continued discussion of *The General's Ring*
79	5	Lit	*The General's Ring*	-- -- --
80	Comp-VIII	Comp	Instruction in Thought Groups Return Paper VII	Topic for Class Paper VIII
81	6	Comp-Lit	Class Paper VIII: How did the ring influence one of the characters in *The General's Ring*?	-- -- --
82	Lang V	Lang	Variation: Class I Phrases	Complete L12
83	Lang V	Lang	Variation: Class I Phrases	Complete L13
84	Lang V	Lang	Variation Test	-- -- --

Day	Day of Unit	Type	Work	Assign
85	Lang VI	Lang	Variation: Class I Clauses	Complete L15
86	Lang VI	Lang	Variation: Class I Clauses	Complete L16
87	Lang VI	Lang	Variation: Class I Clauses	The Iliad for Day of Year - Year 91
88	Lang VI	Lang	Variation Test	" "
89	Comp-VIII	Comp	Return Paper VIII	" "
90	Comp-VIII	Comp	" "	" "

UNIT IV: HEROISM

44 days

	Lit	Comp	Lang
Days	24	13	7

Day	Day of Unit	Type	Work	Assign
91	1	Lit	The Iliad	-- -- --
92	2	Lit	*The Iliad	Specific examples of intervention of gods in Trojan War, etc.
93	3	Lit	The Iliad	Examples of scenes of recognizable drama
94	4	Lit	The Iliad	Heroic qualities of certain characters
95	5	Lit	The Iliad	Selections from Exodus and Numbers
96	6	Comp-Lit	Class Paper IX: Richards says in his Introduction (p.7) that the characters in The Iliad are more than life size. Choose one character from the book and show that this is true for him.	" "
97	7	Lit	Selections from Exodus and Numbers	Selections from Deuteronomy
98	8	Lit	Selections from Deuteronomy	Beowulf
99	9	Lit	*Beowulf	The Song of Roland

Day	Day of Unit	Type	Work	Assign
100	10	Lit	*The Song of Roland	The Cid
101	11	Lit	*The Cid	-- -- --
102	Comp-IX	Comp	Return Paper IX	As appropriate
103	Comp-IX	Comp	" "	-- -- --
104	Comp-X	Comp	Prepare for Class Paper X by comparing two heroes, for instance Achilles and the Cid.	-- -- --
105	12	Comp-Lit	Class Paper X: Compare Moses and Beowulf as heroes.	-- -- --
106	Lang VII	Lang	Compounding	L19
107	Lang VII	Lang	Compounding	L20
108	Lang VII	Lang	Compounding Test	-- -- --
109	Comp-X	Comp	Return Paper X	As appropriate
110	Comp-X	Comp	" "	-- -- --
111	13	Lit	Begin Julius Caesar in class	Julius Caesar, Act I
112	14	Lit	*Julius Caesar, Act I	Julius Caesar, Act II
113	15	Lit	*Julius Caesar, Act II	" " "
114	16	Lit	Julius Caesar, Act II	Julius Caesar, Act III
115	17	Lit	*Julius Caesar, Act III	" " "
116	18	Lit	Julius Caesar, Act III	-- -- --
117	19	Comp-Lit	Class Paper XI: Contrast the kind of appeal used by Brutus to justify the murder of Caesar with the kind of appeal used by Antony to condemn the murderers of Caesar.	Julius Caesar, Act IV
118	20	Lit	*Julius Caesar, Act IV	Julius Caesar, Act V
119	21	Lit	*Julius Caesar, Act V	Look over entire play in preparation for discussion

Day	Day of Unit	Type	Work	Assign
120	22	Lit	Julius Caesar	Selections from Plutarch's Lives
121	23	Lit	Selections from Plutarch's Lives	-- -- --
122	24	Lit	Selections from Plutarch's Lives	"Mateo Falcone" for Day of Unit 25
123	Comp-XI	Comp	Return Paper XI	As appropriate
124	Comp-XI	Comp	" "	-- -- --
125	25	Lit	"Mateo Falcone"	Master and Man
126	26	Lit	*Master and Man	-- -- --
127	27	Lit	Master and Man	-- -- --
128	28	Comp-Lit	Class Paper XII: Assuming that Andreevich is a hero, compare his kind of herosim with that of: Moses, Hector, Achilles, Beowulf, Roland, The Cid, Caesar, or Brutus. or Does Andreevich satisfy your concept of a hero? Why?	-- -- --
129	Lang VIII	Lang	Variation: Class II Groups	L22
130	Lang VIII	Lang	Variation: Class II Groups	L23
131	Lang VIII	Lang	Variation: Class II Groups	Review
132	Lang VIII	Lang	Variation Test	-- -- --
133	Comp-XII	Comp	Return Paper XII	As appropriate
134	Comp-XII	Comp	" "	"Christ in Flanders"

UNIT V: HUMAN WEAKNESS — 11 days

	Lit	Comp	Lang
Days	8	3	0

Day	Day of Unit	Type	Work	Assign
135	1	Lit	*"Christ in Flanders"	"The Queen of Spades"
136	2	Lit	*"The Queen of Spades"	"A Coup d'État" either ("My Uncle Jules" ("A Piece of String"
137	3	Lit	*"A Coup d'État" "My Uncle Jules" or "A Piece of String"	-- -- --
138	4	Lit	Begin The Miser in class	The Miser, Acts II and III
139	5	Lit	The Miser, Acts II and III	The Miser, Acts IV and V
140	6	Lit	*The Miser, Acts IV and V	-- -- --
141	7	Comp-Lit	Class Paper XIII: Is the trait of miserliness so exaggerated in Harpagon that we lose belief in the reality of his character? Explain.	"How Much Land Does a Man Need" "The Father"
142	8	Lit	"How Much Land Does a Man Need" *"The Father"	"As the Night, the Day"
143	9	Lit	*"As the Night, the Day"	-- -- --
144	Comp-XIII	Comp	Return Paper XIII	As appropriate
145	Comp-XIII	Comp	" "	"The Story of a Story" "Sotho Boyhood" "Rammone Returns to the Kalahari"

UNIT VI: THE SEARCH FOR WISDOM — 28 days

	Lit	Comp	Lang
Days	18	6	4

Day	Day of Unit	Type	Work	Assign
146	1	Lit	*"The Story of a Story" "Sotho Boyhood" "Rammone Returns to the Kalahari"	Memoirs of Childhood and Youth, Chs. 1-2

Day	Day of Unit	Type	Work	Assign
147	2	Lit	Memoirs of Childhood and Youth, Chs. 1-2	Memoirs of Childhood and Youth, Chs. 3-5
148	3	Lit	Memoirs of Childhood and Youth, Chs. 3-5	Wind, Sand and Stars, pp. 1-236 for Day of Unit 5
149	4	Lit	Memoirs of Childhood and Youth, Chs. 3-5	" "
150	Comp-XIV	Comp	Preparatory Instruction for Paper XIV, due Day 153	" "
151	5	Lit	*Wind, Sand and Stars pp. 1-236	Wind, Sand and Stars pp. 236-end
152	6	Lit	*Wind, Sand and Stars, pp. 236-end	Prepared Paper XIV due tomorrow
153	Lang IX	Lang	Case and Case Inflection Paper XIV due	L25 Begin reading The Plague for Day of Unit 10
154	Lang IX	Lang	Case and Case Inflection	Complete L26
155	Lang IX	Lang	Case and Case Inflection	Complete L27
156	Lang IX	Lang	Case and Case Inflection Test	-- -- --
157	Comp-XIV	Comp	Return Paper XIV	As appropriate
158	Comp-XIV	Comp	" "	-- -- --
159	7	Lit	Po Chü-i Poems	Continue The Plague
160	8	Lit	Haiku Poetry "Flute Players"	" "
161	9	Lit	*The Plague	Review The Plague
162	10	Lit	The Plague	" "
163	11	Lit	The Plague	" "
164	12	Lit	The Plague	Prepare for class paper on The Plague
165	13	Comp-Lit	Class Paper XV: Choose a character from The Plague and show how he seems to be undergoing a search for wisdom.	Ecclesiastes, Chs. 1, 3, and 12

Day	Day of Unit	Type	Work	Assign
166	14	Lit	Ecclesiastes, Chs. 1, 3, 12 "On This Tiny Raft"	Parables--Matthew, Ch. 18(21-34), Ch. 25 (14-30), (31-46); Luke, Ch. 8 (4-15), Ch. 10 (25-37), Ch. 15 (11-32)
167	15	Lit	Parables	" "
168	16	Lit	Parables	"What Men Live By"
169	17	Lit	*"What Men Live By"	From "The Apology of Socrates" and "Phaedo" as they appear in Adventures in World Literature (Harcourt, Brace 1936), for Day of Unit 18
170	Comp-XV	Comp	Return Paper XV	As appropriate
171	Comp-XV	Comp	" "	Complete reading about Socrates
172	18	Lit	From "The Apology of Socrates" and "Phaedo"	-- -- --
173	19	Lit	From "The Apology of Socrates" and "Phaedo"	-- -- --

SUMMARY PLAN OF THE ELEVENTH-GRADE COURSE

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SUMMARY PLAN OF THE ELEVENTH-GRADE COURSE

UNIT I: THE AMERICAN PURITAN ATTITUDE

32 days

	Lit	Comp	Lang
Days	13	8	11

Day	Day of Unit	Type	Work	Assign
1	1	Lit	Begin The Crucible in class.	The Crucible Acts I and II
2	2	Lit	*The Crucible, Acts I and II	The Crucible Acts III and IV
3	3	Lit	The Crucible, Acts III and IV	The Scarlet Letter Chs. 1-6 for Day of Unit 5
4	4	Comp-Lit	Class Paper I: Explain in one paragraph the relationship between Abigail's actions and the Puritan belief in witchcraft.	-- -- --
5	5	Lit	*The Scarlet Letter, Chs. 1-6	The Scarlet Letter Chs. 7-12
6	6	Lit	*The Scarlet Letter, Chs. 7-12	The Scarlet Letter Chs. 13-18
7	7	Lit	*The Scarlet Letter, Chs. 13-18	The Scarlet Letter Ch. 19-end
8	8	Lit	The Scarlet Letter, Ch. 19-end	Puritan Prose Selections
9	9	Lit	*Puritan Prose Selections	"The Day of Doom"
10	10	Lit	"The Day of Doom" and day remaining Puritan writings	"Young Goodman Brown"
11	11	Lit	*"Young Goodman Brown"	Ethan Frome for Day of Unit 12

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*The asterisk indicates that a reading quiz has been made for this material.

Day	Day of Unit	Type	Work	Assign
12	Comp I	Comp	Return Paper I: see Comp I, 5-10	As appropriate
13	Comp I	Comp	" "	-- -- --
14	Comp II	Comp	Prepare for Paper II: see Comp II, 1-2. Subject: (In a two-paragraph paper) Compare the integrity of Arthur Dimmesdale and Ethan Frome. or Compare the love of Hester for Arthur Dimmesdale with the love of Mattie for Ethan Frome.	Paper II due Day of Year 18
15	12	Lit	*Ethan Frome	Review Ethan Frome.
16	13	Lit	Ethan Frome	" "
17	14	Lit	Ethan Frome "New England"	Read L1. Paper II due.
18	Lang 1	Lang	Language and Culture Paper II due	-- -- --
19	Lang I	Lang	Language and Culture	As specified
20	Lang I	Lang	Language and Culture	-- -- --
21	Comp II	Comp	Return Paper II; see Comp II, 3.	Complete Analysis Sheet
22	Comp II	Comp	" "	Suggest students be reading The Rise of Silas Lapham.
23	Lang II	Lang	Definition of Language	As specified
24	Lang II	Lang	Definition of Language	-- -- --
25	Lang II	Lang	Definition of Language Test	-- -- --
26	Lang II	Lang	Definition of Language	As specified
27	Lang II	Lang	Definition of Language	As specified

Day	Day of Unit	Type	Work	Assign
28	Lang II	Lang	Definition of Language	-- -- --
29	Lang II	Lang	Definition of Language Test	-- -- --
30	Lang II	Lang	Definition of Language	-- -- --
31	Comp III	Comp	Prepare for Class Paper III; see Comp III, 1-2.	-- -- --
32	Comp III	Comp	Class Paper III: In a two-paragraph paper develop fully your plan to attend a certain type of college or a specific college.	Franklin's Autobiograp I, (first third and last third)

UNIT II: THE AMERICAN DESIRE FOR SUCCESS 35 days

	Lit	Comp	Lang
Days	11	9	15

Day	Day of Unit	Type	Work	Assign
33	1	Lit	*Franklin's Autobiography I (first third and last	Autobiography II (first fifth)
34	2	Lit	Franklin's Autobiography II (first fifth)	Rise of Silas Lapham Chs. 1-10 for Day of Unit 3
35	Comp III	Comp	Return Paper III; see Comp III, 4.	As appropriate
36	Comp III	Comp	" "	"
37	3	Lit	*The Rise of Silas Lapham Chs. 1-10	Rise of Silas Lapham Chs. 11-20
38	4	Lit	The Rise of Silas Lapham Chs. 11-20	Rise of Silas Lapham Chs. 21-30
39	5	Lit	*The Rise of Silas Lapham Chs. 21-30	Bring All My Sons to class
40	6	Lit	Begin All My Sons in class. (Finish Act I.)	All My Sons Acts II and III
41	7	Lit	*All My Sons Acts II and III	Give out assignments for Language Unit III due Day of Year 44

Day	Day of Unit	Type	Work	Assign
42	8	Lit	All My Sons	-- -- --
43	9	Comp-Lit	Class Paper IV: In a two-paragraph paper, discuss a similarity and a difference between the business ethics of Silas Lapham and those of Joe Keller.	Begin reading The Great Gatsby for Day of Unit 10.
44	Lang III	Lang	Dictionaries and Definitions	As specified
45	Lang III	Lang	Dictionaries and Definitions	As specified
46	Lang III	Lang	Dictionaries and Definitions	As specified
47	Lang III	Lang	Dictionaries and Definitions	As specified
48	Lang III	Lang	Dictionaries and Definitions	-- -- --
49	Lang III	Lang	Dictionaries and Definitions Test	-- -- --
50	Comp IV	Comp	Return Paper IV; see Comp IV, 2.	As appropriate
51	Comp IV	Comp	" "	The Great Gatsby
52	10	Lit	*The Great Gatsby	-- -- --
53	11	Lit	The Great Gatsby	-- -- --
54	12	Lit	The Great Gatsby	-- -- --
55	Comp V	Comp	Prepare for Paper V; see Comp V, 1-4. Subject: In th title The Great Gatsby, how do you now interpret the word Great?	-- -- --
56	Comp V	Comp	Prepare for Paper V; see Comp V, 5-8	Paper V due Day of Year 59
57	Lang IV	Lang	What is Meaning	As specified
58	Lang IV	Lang	What is Meaning	Paper V due
59	Lang IV	Lang	What is Meaning Paper V due	As specified

Day	Day of Unit	Type	Work	Assign
60	Lang IV	Lang	What is Meaning	As specified
61	Lang IV	Lang	What is Meaning	As specified
62	Lang IV	Lang	What is Meaning	-- -- --
63	Lang IV	Lang	What is Meaning	As specified
64	Lang IV	Lang	What is Meaning	As specified
65	Lang IV	Lang	What is Meaning Test	"The American Scholar" for Day of Year 68
66	Comp V	Comp	Return and discuss Paper V.	As appropriate
67	Comp V	Comp	" "	"The American Scholar"

UNIT III: THE AMERICAN IDEALISM

32 days

	Lit	Comp	Lang
Days	25	7	0

Day	Day of Unit	Type	Work	Assign
68	1	Lit	"The American Scholar"	"The American Scholar"
69	2	Lit	"The American Scholar"	"Self-Reliance"
70	3	Lit	"Self-Reliance"	"Self-Reliance"
71	4	Lit	"Self-Reliance"	Walden, Ch. 1
72	5	Lit	*Walden, Ch. 1	Walden Chs. 2, 7, 12, 15
73	6	Lit	Walden, Chs. 2, 7, 12, 15	Walden, Chs. 17-18
74	7	Lit	Walden, Chs. 17-18	-- -- --
75	Comp VI	Comp	Prepare for Paper VI; see Comp VI, 1-2. Subject: Choose a quotation from Emerson or Thoreau. Explain in detail what the author meant by the quotation and show why you agree or disagree with the idea expressed in the quotation.	Paper VI due Day of Year 78. Bring poetry book to class.

Day	Day of Unit	Type	Work	Assign
76	8	Lit	"Thanatopsis" "To a Waterfowl"	Bring poetry book to class.
77	9	Lit	"Nature," "Days" "The Chambered Nautilus"	Paper VI due.
78	Comp VI	Comp	Class review of Paper VI; see Comp VI, 3.	Revise Paper VI. Bring Lincoln selections to class.
79	10	Lit	"Gettysburg Address" "Second Inaugural Address" Revised Paper VI due.	"Song of Myself" Sec. 1, 5, 6, 16, 17, 31, 32
80	11	Lit	"Song of Myself" Sec. 1, 5, 6, 16, 17, 31, 32	"Song of Myself" Sec. 44, 48, 49, 50, 51, 52
81	12	Lit	"Song of Myself" Sec. 44, 48, 49, 50, 51 52	O Pioneers!, Pts. I and II for Day of Unit 13
82	Comp VI	Comp	Return Paper VI	" "
83	13	Lit	*O Pioneers!, Pts. I and II	O Pioneers!, Pts. III-V
84	14	Lit	O Pioneers!, Pts. III-V	-- -- --
85	15	Comp-Lit	Class Paper VII: In what ways does Alexandra's character exemplify American idealism?	Bring Emily Dickinson poems to class.
86	16	Lit	Poetry of Emily Dickinson	Bring poetry book to class.
87	17	Lit	Poetry of Emily Dickinson "Credo"	" "
88	18	Lit	"Love is Not All," "Renascence"	" "
89	19	Lit	"Chicago," and"Skyscraper" "The People Will Live On"	Re-Read "Renascence" and poetry of Sandburg.
90	20	Lit	Records of Millay and Sandburg reading their own poetry	-- -- --
91	Comp VII	Comp	Return Paper VII. Assign Paper VIII: Discuss one aspect of	Paper VIII due Day of Year 94

Day	Day of Unit	Type	Work	Assign
			American idealism as it is developed in three literary works studied this year. Choose at least one work from a unit other than Unit III.	
92	21	Lit	"Mending Wall" "Two Tramps in Mud Time"	Bring poetry book to class.
93	22	Lit	"Stopping by the Woods..." "The Tuft of Flowers"	" " Paper VIII due.
94	23	Lit	"all ignorance toboggans..." "what if a much of a which..." Paper VIII due.	*Our Town*, Act I
95	24	Lit	**Our Town*, Act I	*Our Town*, Act II
96	25	Lit	**Our Town*, Act II	*Our Town*, Act III
97	26	Lit	*Our Town*, Act III	-- -- --
98	Comp VIII	Comp	Return Paper VIII	As appropriate
99	Comp VIII	Comp	" "	Stories of E. A. Poe

UNIT IV: THE AMERICAN DARKER SPIRIT

30 days

	Lit	Comp	Lang
Days	17	9	4

Day	Day of Unit	Type	Work	Assign
100	1	Lit	*"The Fall of the House of Usher" "The Masque of the Red Death" "The Cask of Amontillado"	"The Boarded Window" "The Lottery"
101	2	Lit	*"The Boarded Window" "The Lottery"	"Wash" Suggest that students begin reading *The Emperor Jones*.
102	3	Lit	"Wash"	"Flight"
103	4	Lit	*"Flight"	*The Emperor Jones*
104	5	Lit	**The Emperor Jones*	Suggest students begin reading Moby Dick.
105	6	Lit	*The Emperor Jones*	-- -- --

Day	Day of Unit	Type	Work	Assign
106	7	Comp-Lit	Class Paper IX: In what ways are Wash and Emperor Jones victims of society?	Moby Dick, Chs. 1-13
107	8	Lit	*Moby Dick, Chs. 1-13	Moby Dick, Chs. 14-24
108	9	Lit	Moby Dick, Chs. 14-24	Moby Dick, Chs. 25-37
109	10	Lit	*Moby Dick, Chs. 25-37	Moby Dick, Chs. 38-55
110	11	Lit	*Moby Dick, Chs. 38-55	Moby Dick, Chs. 56-78
111	12	Lit	Moby Dick, Chs. 56-78	Moby Dick, Chs. 79-end
112	13	Lit	Moby Dick, Chs. 79-end	-- -- --
113	Comp IX	Comp	Return Paper IX.	As appropriate
114	Comp X	Comp	Continue discussion of Paper IX. Assign Paper X: Choose and explain a literary aspect of Moby Dick (a theme, a character, a symbol, etc.) and then compare Melville's treatment of this aspect with a treatment of the same aspect by another author studied this year. or Choose a major character from Moby Dick and compare the conflict he faces with a conflict experienced by a person in real life.	Paper X due Day of Year 117. Bring Poe poetry book to class.
115	14	Lit	"The Raven," "Annabel Lee" "To Helen" and "Ulalume"	"Margrave"
116	15	Lit	"Margrave"	Paper X due. Bring Glass Menagerie to class.
117	16	Lit	Begin The Glass Menagerie in class. Paper X due.	The Glass Menagerie Scenes I-V
118	17	Lit	*The Glass Menagerie Scenes I-V	The Glass Menagerie Scenes VI-VII
119	18	Lit	The Glass Menagerie Scenes VI-VII	Prepare for in-class theme.

Day	Day of Unit	Type	Work	Assign
120	19	Comp-Lit	Class Paper XI: Discuss the meanings of two symbols from Tom's last speech in The Glass Menagerie.	Suggest students begin reading The Jungle.
121	Comp X	Comp	Return Paper X.	As appropriate
122	Comp X	Comp	" "	-- -- --
123	Lang V	Lang	Levels of Usage	As specified
124	Lang V	Lang	Levels of Usage	As specified
125	Lang V	Lang	Levels of Usage	As specified
126	Lang V	Lang	Levels of Usage	-- -- --
127	Comp XI	Comp	Return and discuss Paper XI.	-- -- --
128	Comp XII	Comp	Prepare for Paper XII: Discuss characteristics of an autobiographical theme--family background, interests, activities, selected schools, vocation, plans for the future.	Prepare for in-class theme.
129	Comp XII	Comp	Class Paper XII: Write a short autobiographical sketch of approximately 350 words which might be used on a college application.	The Jungle, Chs. 1-20

UNIT V: THE AMERICAN SOCIAL CONSCIENCE 24 days

	Lit	Comp	Lang
Days	16	5	3

Day	Day of Unit	Type	Work	Assign
130	1	Lit	*The Jungle, Chs. 1-20	The Jungle, Chs. 21-end
131	2	Lit	The Jungle, Chs. 21-end	Huckleberry Finn Chs. 1-11
132	3	Lit	*Huckleberry Finn Chs. 1-11	Huckleberry Finn Chs. 12-18
133	4	Lit	Huckleberry Finn Chs. 12-18	Huckleberry Finn Chs. 19-28
134	5	Lit	*Huckleberry Finn Chs. 19-28	Huckleberry Finn Chs. 29-38

Day	Day of Unit	Type	Work	Assign
135	6	Lit	Huckleberry Finn Chs. 29-38	Huckleberry Finn Chs. 39-end
136	7	Lit	Huckleberry Finn Chs. 39-end Assign Paper XIII: Choose three of Huck's conflicts and show how his resolution of them reveals his character.	Paper XIII due Day of Year 142
137	Comp XII	Comp	Return Paper XII.	Bring Winterset to class.
138	8	Lit	Begin Winterset in class.	Winterset, Acts I, II
139	9	Lit	*Winterset, Acts I and II	Winterset, Act III
140	10	Lit	Winterset, Act III	-- -- --
141	11	Lit	"The End of the World" "The Man with the Hoe"	Paper XIII due.
142	12	Lit	"next to of course god ..." "pity this busy monster,..." Paper XIII due.	Babbitt, Chs. 1-7
143	13	Lit	*Babbitt, Chs. 1-7	Babbitt, Chs. 8-16
144	14	Lit	Babbitt, Chs. 8-16	Babbitt, Chs. 17-27
145	15	Lit	*Babbitt, Chs. 17-27	Babbitt, Chs. 28-end
146	16	Lit	Babbitt, Chs. 28-end	-- -- --
147	Comp XIII	Comp	Return and discuss Paper XIII.	-- -- --
148	17	Comp-Lit	Writing exercise on Babbitt: Discuss one of Babbitt's conflicts and show how his handling of it reveals his character.	-- -- --
149	Comp	Comp	Class consideration of dittoed copies of two or three of the Babbitt exercises.	-- -- --
150	Comp XIV	Comp	Complete discussion of Babbitt exercises. Assign Paper XIV: Show	Paper XIV due Day of Year 153 Dialects, U. S. A.

Day	Day of Unit	Type	Work	Assign
			how three works of literature in Unit V are critical of one aspect of American life.	Chs. I-III
151	Lang VI	Lang	Dialects	Dialects, U. S. A. Chs. IV-VI
152	Lang VI	Lang	Dialects	Paper XIV due
153	Lang VI	Lang	Dialects Paper XIV due	The Hairy Ape Scenes 1-4

UNIT VI: THE MODERN AMERICAN QUEST FOR IDENTITY 21 days

	Lit	Comp	Lang
Days	15	6	0

Day	Day of Unit	Type	Work	Assign
154	1	Lit	*The Hairy Ape Scenes 1-4	The Hairy Ape Scenes 5-8
155	2	Lit	The Hairy Ape Scenes 5-8	Bring The Red Badge of Courage to class.
156	3	Lit	Begin The Red Badge of Courage in class.	The Red Badge Chs. 3-13
157	4	Lit	The Red Badge of Courage Chs. 3-13	The Red Badge Chs. 14-end.
158	5	Lit	The Red Badge of Courage Chs. 14-end	-- -- --
159	Comp XIV	Comp	Return Paper XIV.	As appropriate
160	6	Comp-Lit	Class Paper XV: Compare the reaction of Yank to Mildred with that of Henry to the Tattered Soldier.	"The Day of the Last Rock Fight" and "In Greenwich There are Many Gravelled Walks"
161	7	Lit	"The Day of the Last Rock Fight" "In Greenwich There are Many Gravelled Walks"	"Cyclists' Raid" "The Four Lost Men"
162	8	Lit	*"Cyclists' Raid" "The Four Lost Men"	"The Rich Boy"
163	9	Lit	"The Rich Boy"	-- -- --
164	Comp XV	Comp	Return Paper XV.	As appropriate

Day	Day of Unit	Type	Work	Assign
165	10	Comp-Lit	Assign Paper XVI: Several characters we have studied this year have found positive answers to their quests for identity. Choose one of these characters, tell what answer he found, and how he arrived at it.	Paper XVI due Day of Year 168 Bring Frost poetry to class. Suggest students begin reading The Unvanquished.
166	11	Lit	"Birches"	Bring poetry book to class.
167	12	Lit	"To Earthward" "The Road Not Taken"	Paper XVI due Bring The Unvanquished to class.
168	13	Lit	Review Frost's poetry. Begin The Unvanquished in class. Paper XVI due	The Unvanquished Ch. I
169	14	Lit	The Unvanquished Ch. I	The Unvanquished Chs. II and III
170	15	Lit	The Unvanquished Chs. II and III	The Unvanquished Chs. IV-VI
171	16	Lit	The Unvanquished Chs. IV-VI	The Unvanquished Ch. VII
172	17	Lit	The Unvanquished Ch. VII	-- -- --
173	Comp XVI	Comp	Return Paper XVI	As appropriate
174	Comp XVI	Comp	" "	-- -- --

SUMMARY PLAN OF THE TWELFTH-GRADE COURSE

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SUMMARY PLAN OF THE TWELFTH-GRADE COURSE

UNIT I: THE TALE

26 days

	Lit	Comp	Lang
Days	15	7	4

Note: The assignment prior to Day 1 will be Boccaccio's *Decameron*: Preface, Tenth Tale of the Tenth Day, Eighth Tale of the Second Day.

Day	Day of Unit	Type	Work	Assign
1	1	Lit	*The Decameron, Selected Tales	The Decameron, First Tale of the Seventh Day, Tenth Tale of the Seventh Day, Conclusion
2	2	Lit	*The Decameron, Selected Tales	*Sir Gawain*, Pts. I, II
3	3	Lit	**Sir Gawain*, Parts I and II	Sir Gawain, Pts. III, IV
4	4	Lit	**Sir Gawain*, Parts III and IV	Bring *Canterbury Tales* to class.
5	5	Lit	*Canterbury Tales*, The Prologue	Finish The Prologue.
6	6	Lit	**Canterbury Tales*, The Prologue	*Canterbury Tales*, Wife of Bath's Prologue and Tale for Unit Day 7
7	Comp-I	Comp	Cooperatively plan a model theme, Comp, I, 1-3	-- -- --
8	7	Lit	**Canterbury Tales*, Wife of Bath's Prologue and Tale	*Canterbury Tales*, Clerk's Prologue, Tale, and Envoy for Unit Day 9
9	8	Com-Lit	Class Paper I (Comp I, 4): One of the main characteristics of the Wife of Bath is__________________.	" "

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* The asterisk indicates that a reading quiz has been made for this material.

Day	Day of Unit	Type	Work	Assign
10	9	Lit	Canterbury Tales, Clerk's Prologue, Tale and Envoy	Canterbury Tales, Franklin's Prologue and Tale
11	10	Lit	*Canterbury Tales, Franklin's Prologue and Tale	Canterbury Tales, Words of the Host to Physician and Pardoner; Pardoner's Prologue and Tale
12	11	Lit	*Canterbury Tales, Words of the Host to Physician and Pardoner; Pardoner's Prologue and Tale	Prepare for discussio of Canterbury Tales
13	12	Lit	Discussion of Canterbury Tales	"The Prisoner of Chillon" for Unit Day 13
14	Comp-I	Comp	Examination of Sample Paragraphs, Comp I, 7-12.	-- -- --
15	Comp-I	Comp	Return Paper I; see Comp I, 13.	-- -- --
16	13	Lit	*"The Prisoner of Chillon"	The Secret Sharer
17	14	Lit	*The Secret Sharer	-- -- --
18	15	Lit	The Secret Sharer	"Teller of Tales" for Unit Day 17
19	Comp-II	Comp	Cooperatively plan Paper II; see Comp II, 1.	Plan Class Paper II.
20	16	Comp-Lit	Class Paper II: Contrast the kind of person the Captain is at the beginning of the story with the kind of person he is at the end of the story.	"Teller of Tales"
21	17	Lit	"Teller of Tales"	"The History of Engli Preface and pp. 1-25
22	Lang I	Lang	Middle English	Reread "The History o English," pp-11-16.
23	Lang I	Lang	Middle English	"The History of Engli pp. 33-37. Bring Cant bury Tales to class.

Day	Day of Unit	Type	Work	Assign
24	Lang I	Lang	Middle English	Study "The History of English," p. 34.
25	Lang I	Lang	Middle English Test	King Oedipus for Day of Year 27
26	Comp-II	Comp	Return Paper II	King Oedipus

UNIT II: TRAGEDY 23 days

	Lit	Comp	Lang
Days	18	5	0

Day	Day of Unit	Type	Work	Assign
27	1	Lit	*King Oedipus	Reread specific portions of King Oedipus.
28	2	Lit	King Oedipus	Read one other Theban play.
29	3	Comp-Lit	Class Paper III (Comp III, 1): The downfall of Oedipus is caused mainly by Fate. or The downfall of Oedipus is caused mainly by Oedipus himself. or Oedipus is stronger than Jocasta. or Jocasta is a more human figure than is Oedipus.	Bring Macbeth to class
30	4	Lit	Begin Macbeth in class.	Macbeth, Act I
31	5	Lit	*Macbeth, Act I	Macbeth, Act II, Scene II
32	6	Lit	Macbeth, Acts I and II	Macbeth, Act II
33	7	Lit	"Macbeth, Act II	Macbeth, Act III for Unit Day 8
34	Comp-III	Comp	Return Paper III: see Comp III, 2.	-- -- --
35	8	Lit	*Macbeth, Act III	Macbeth, Act IV

Day	Day of Unit	Type	Work	Assign
36	9	Lit	*Macbeth, Act IV	Macbeth, Act V
37	10	Lit	*Macbeth, Act V Assign Prepared Paper IV (See Comp IV, 1): Who do you believe is more guilty, Macbeth or Lady Macbeth? or Attack or defend: By the end of the play Macbeth has lost all his noble qualities.	Wuthering Heights Chs. 1-3 Prepared Paper IV due Day of Year 40
38	Comp-IV	Comp	Discuss assignment of Prepared Paper IV, Comp IV, 2. *Wuthering Heights, Chs. 1-3	Wuthering Heights Chs. 4-9
39	11	Lit	*Wuthering Heights, Chs. 4-9	Prepared Paper IV due.
40	12	Lit	Overall discussion of Macbeth Prepared Paper IV due.	Wuthering Heights Chs. 10-14
41	13	Lit	Macbeth (audio-visual) *Wuthering Heights, Chs. 10-14	Wuthering Heights Chs. 15-19
42	14	Lit	Macbeth (audio-visual) *Wuthering Heights Chs. 15-19	Wuthering Heights Chs. 20-24
43	Comp-IV	Comp	Return Paper IV; see Comp IV, 3. *Wuthering Heights, Chs. 20-24	Wuthering Heights Chs. 25-30
44	Comp-IV	Comp	General composition: Introductions and Conclusions; see Comp IV, 4-7. *Wuthering Heights, Chs. 25-30	Wuthering Heights Chs. 31-34
45	15	Lit	Wuthering Heights I *quiz on Chs. 31-34	-- -- --
46	16	Lit	Wuthering Heights II	-- -- --
47	17	Lit	Wuthering Heights III	"The Substance of Shakespearean Tragedy"
48	18	Lit	"The Substance of Shakespearean Tragedy"	Bring "The Substance of Shakespearean Tragedy" to class.

Day	Day of Unit	Type	Work	Assign
49	19	Lit	"The Substance of Shakespearean Tragedy" Assign Prepared Paper V (Comp V, 1): a generalization about tragedy applied to one of the readings.	Prepared Paper V due Day of Year 54

UNIT III: LYRIC POETRY I 15 days

	Lit	Comp	Lang
Days	10	5	0

Day	Day of Unit	Type	Work	Assign
50	1	Lit	"Out Upon It!" "Let Me Not to the Marriage Marriage..."	Summarize today's discussion.
51	2	Lit	"Gather Ye Rosebuds" "On His Blindness"	Summarize today's discussion.
52	3	Lit	"Edward"	Summarize today's discussion.
53	4	Lit	"Since There's No Help..."	Prepared Paper V due.
54	5	Lit	"That Time of Year Thou Mayst in Me Behold" Prepared Paper V due.	Examples of metaphor and simile from current periodicals
55	6	Lit	"To His Coy Mistress"	List ten similes from poems in the text.
56	7	Lit	"Fear No More"	Bring recommendation of a poem to class.
57	8	Lit	"A Valediction: Forbidding Mourning"	Restudy notes on tone.
58	Comp-V	Comp	Return Paper V; see Comp V, 2.	"Song to Celia"
59	9	Comp-Lit	Class Paper VI: Contrast the tone of Jonson's "Song to Celia" with that of Shakespeare's "My Mistress' Eyes." or Contrast the tone of Lyly's "Cupid and Campaspe" with that of Herbert's "The Pulley."	-- -- --

Day	Day of Unit	Type	Work	Assign
60	10	Lit	"When in Disgrace..."	Summarize today's discussion.
61	11	Lit	"Death, Be not Proud"	Summarize today's discussion.
62	Comp-VI	Comp	Return Paper VI; see Comp VI, 2.	Restudy notes on poetry.
63	12	Comp-Lit	Two-day Class Paper VII: See Comp VII, 1.	-- -- --
64	13	Comp-Lit	Complete Class Paper VII.	Bring Beowulf to class.

UNIT IV: THE EPIC

20 days

	Lit	Comp	Lang
Days	12	5	3

Day	Day of Unit	Type	Work	Assign
65	1	Lit	Begin reading Beowulf in class.	Beowulf, lines 703-1888
66	2	Lit	*Beowulf, lines 1-1888	Beowulf, lines 1888-end
67	3	Lit	*Beowulf, lines 1888-end	"The History of English" pp. 2-11, 25-33
68	Lang II	Lang	Old English	Bring Beowulf to class.
69	Lang II	Lang	Old English	L5 Bring "The History of English" to class.
70	Lang II	Lang	Old English	-- -- --
71	Comp-VII	Comp	Return Paper VII; see Comp VII, 2.	Bring Paradise Lost to class.
72	4	Lit	Begin Paradise Lost in class.	Paradise Lost, Book I
73	5	Lit	*Paradise Lost, Book I	Paradise Lost, Book II lines 1-505
74	6	Lit	*Paradise Lost, Book II lines 1-505	Paradise Lost, Book II lines 506-end

Day	Day of Unit	Type	Work	Assign
75	7	Lit	*Paradise Lost, Book II lines 506-end	Paradise Lost, Book IX lines 1-663 for Unit Day 9
76	8	Comp-Lit	Class Paper VIII: Discuss for someone who has not read the first two books of Paradise Lost two characteristics of Satan as portrayed by Milton.	" " "
77	9	Lit	*Paradise Lost, Book IX lines 1-663	Paradise Lost, Book IX lines 664-end
78	10	Lit	*Paradise Lost, Book IX lines 664-end	Paradise Lost, Book X lines 1-615
79	11	Lit	*Paradise Lost, Book X lines 1-615	Paradise Lost, Book X lines 616-end
80	12	Lit	*Paradise Lost, Book X lines 616-end	from A Preface to Paradise Lost, for Unit Day 13
81	Comp-VIII	Comp	Return Paper VIII: see Comp VIII, 2-3.	" " "
82	13	Lit	from A Preface to Paradise Lost Assign Prepared Paper IX (Comp IX, 1): Judging by Milton's portrayals of Adam and Eve discuss his apparent convictions about the differences in character between man and woman. or Discuss the kind of poet Milton is, judged by the evidence of four books of Paradise Lost. or Discuss Satan as a tragic hero.	Prepared Paper IX due Day of Year 84
83	Comp-IX	Comp	Free day for composition instruction; see Comp IX, 2.	Prepared Paper IX due.
84	Comp-IX	Comp	" " " Prepared Paper IX due.	Arms and the Man

UNIT V: SATIRE 16 days

	Lit	Comp	Lang
Days	9	3	4

Day	Day of Unit	Type	Work	Assign
85	1	Lit	*Arms and the Man	Gulliver's Travels, Bk. I for Unit Day 3
86	2	Lit	Arms and the Man	Gulliver's Travels, Bk. I
87	3	Lit	*Gulliver's Travels, Bk. I	Gulliver's Travels, Bk. II
88	4	Lit	*Gulliver's Travels, Bk. II	Gulliver's Travels, Bk. III for Unit Day 5
89	Comp-IX	Comp	Return Paper IX.	Gulliver's Travels, Bk. III
90	5	Lit	*Gulliver's Travels, Bk. III	Gulliver's Travels, Bk. IV
91	6	Lit	*Gulliver's Travels, Bk. IV	Don Juan, Canto I, Stanzas 1-115 for Unit Day 8
92	7	Comp-Lit	Class Paper X: Choose one book of Gulliver's Travels and show how you consider it relevant to our society today.	" " "
93	8	Lit	*Don Juan, Canto I Stanzas 1-115	Don Juan, Canto I Stanzas 116-end
94	9	Lit	*Don Juan, Canto I Stanzas 116-end	"The Nature of Satire"
95	10	Lit	*"The Nature of Satire"	-- -- --
96	Comp-X	Comp	Return Paper X; see Comp X, 2-3.	Revise Paper X; see Comp X, 3. "The History of English" pp. 37-40
97	Lang III	Lang	Modern English	As specified
98	Lang III	Lang	Modern English	As specified
99	Lang III	Lang	Modern English	L8
100	Lang III	Lang	Modern English Test	-- -- --

UNIT VI: LYRIC POETRY II

18 days

	Lit	Comp	Lang
Days	12	3	3

Day	Day of Unit	Type	Work	Assign
101	1	Lit	"Ah, Are You Digging on My Grave?"	Study materials on versification.
102	2	Lit	"La Belle Dame sans Merci"	"My Last Duchess"
103	3	Lit	"My Last Duchess" Assign Prepared Paper XI: For a class of students who have read but have not discussed "My Last Duchess," "Ulysses" and "Journey of the Magi," point out two or three characteristics of the dramatic monologue, illustrating them by reference to these poems.	"Ulysses" Prepared Paper XI due Day of Year 106
104	4	Lit	"Ulysses"	Read the Biblical story of the birth of Jesus in Matthew 2: 1-12 and of the crucifixion in John 19: 1-24.
105	5	Lit	"Journey of the Magi"	Prepared Paper XI due.
106	6	Lit	"The Lamb" and "The Tyger" Prepared Paper XI due.	"Lines Composed a Few Miles Above Tintern Abbey"
107	7	Lit	"Lines Composed a Few Miles Above Tintern Abbey"	*Great Expectations* Chs. 1-7
108	8	Lit	"Dover Beach" **Great Expectations*, Chs. 1-7	*Great Expectations* Chs. 8-14
109	9	Lit	"Ode on a Grecian Urn" **Great Expectations* Chs. 8-14	*Great Expectations* Chs. 15-19
110	10	Lit	"Ode to the West Wind" **Great Expectations* Chs. 15-19	*Great Expectations* Chs. 20-27

Day	Day of Unit	Type	Work	Assign
111	Comp-XI	Comp	Return Paper XI; see Comp XI, 2. *Great Expectations Chs. 20-27	Great Expectations Chs. 28-34
112	11	Lit	"Neutral Tones"	Great Expectations Chs. 35-39
113	12	Lit	"I Wake and Feel the Fell of Dark" *Great Expectations Chs. 35-39	Great Expectations Chs. 40-44 for Day of Year 115
114	13	Comp-Lit	Class Paper XII (Comp XIII, 1): Read the following poem carefully and discuss it in terms of idea content, imagery, and tone. (Teacher choose either "The World Is Too Much with Us" or "Ozymandias.")	" " "
115	Lang IV	Lang	Rhetoric in Definition *Great Expectations Chs. 40-44	As specified
116	Lang IV	Lang	Rhetoric in Definition	As specified
117	Lang IV	Lang	Rhetoric in Definition	Great Expectations Chs. 45-52
118	Comp-XII	Comp	Return Paper XII. *Great Expectations Chs. 45-52	Finish Great Expectations.

UNIT VII: THE NOVEL

28 days

	Lit	Comp	Lang
Days	16	5	7

Day	Day of Unit	Type	Work	Assign
119	1	Lit	*Great Expectations Chs. 53-end	-- -- --
120	2	Lit	Great Expectations	Far from the Madding Crowd, Chs. 1-10
121	3	Lit	Great Expectations *Far from the Madding Crowd Chs. 1-10	Far from the Madding Crowd, Chs. 11-24

Day	Day of Unit	Type	Work	Assign
122	4	Lit	*Far from the Madding Crowd Chs. 11-24	Far from the Madding Crowd, Chs. 25-37
123	5	Lit	*Far from the Madding Crowd Chs. 25-37	Far from the Madding Crowd, Chs. 38-49
124	6	Lit	*Far from the Madding Crowd Chs. 38-49	Far from the Madding Crowd, Chs. 50-end
125	7	Lit	*Far from the Madding Crowd Chs. 50-end	-- -- --
126	8	Lit	The Victorian Novel	"As They Look to the Reader"
127	9	Lit	"As They Look to the Reader"	-- -- --
128	10	Comp-Lit	Two-day Class Paper XIII: see Comp XIII, 1.	-- -- --
129	11	Comp-Lit	" " "	The Horse's Mouth Chs. 1-15
130	Lang V	Lang	The Audience *The Horse's Mouth Chs. 1-15	The Horse's Mouth Chs. 16-23
131	Lang V	Lang	The Audience *The Horse's Mouth Chs. 16-23	The Horse's Mouth Chs. 24-33
132	Lang V	Lang	The Audience Test *The Horse's Mouth Chs. 24-33	The Horse's Mouth Chs. 34-end for Unit Day 12
133	Comp-XIII	Comp	Return Paper XIII.	" " "
134	12	Lit	*The Horse's Mouth Chs. 34-end	The Heart of the Matter Book I
135	13	Lit	The Horse's Mouth *The Heart of the Matter Book I	The Heart of the Matter Book II, Part I
136	14	Lit	The Horse's Mouth	" " "
137	15	Comp-Lit	Class Paper XIV: Regardless of your view of Gulley, show how Cary leads you to an understanding of his character.	The Heart of the Matter Book II, Part 2

Day	Day of Unit	Type	Work	Assign
138	16	Lit	*The Heart of the Matter Book II	The Heart of the Matter Book III
139	17	Lit	*The Heart of the Matter Book III	-- -- --
140	18	Lit	The Heart of the Matter	-- -- --
141	19	Lit	Inductive Discussion of Techniques of Modern vs. Victorian Novel	-- -- --
142	Comp-XIV	Comp	Return Paper XIV. Assign Prepared Paper XV: Compare the technique of character presentation in two novels we have read in this unit--one Victorian and one modern or Contrasting one modern and one Victorian novel, discuss what seem to you to be the advantages or disadvantages of the broader scope of the Victorian novel.	Prepared Paper XV due Day of Year 146
143	Lang VI	Lang	The Rhetoric of Fiction	L16
144	Lang VI	Lang	The Rhetoric of Fiction	Prepare for test.
145	Lang VI	Lang	The Rhetoric of Fiction Test	Prepared Paper XV due.
146	Lang VI	Lang	The Rhetoric of Fiction Prepared Paper XV due.	The Admirable Crichton Acts I and II

UNIT VIII: SOCIAL DRAMA 20 days

	Lit	Comp	Lang
Days	13	4	3

Day	Day of Unit	Type	Work	Assign
147	1	Lit	The Admirable Crichton Acts I and II	The Admirable Crichton Acts III and IV
148	2	Lit	*The Admirable Crichton Acts III and IV	-- -- --

Day	Day of Unit	Type	Work	Assign
149	Comp-XV	Comp	Return Paper XV.	-- -- --
150	3	Lit	Begin The Cocktail Party	The Cocktail Party Act I
151	4	Lit	*The Cocktail Party Act I	The Cocktail Party Act II
152	5	Lit	*The Cocktail Party Act II	The Cocktail Party Act III
153	6	Lit	*The Cocktail Party Act III	Prepare for class paper on The Cocktail Party.
154	7	Comp-Lit	Class Paper XVI: Choose an important symbolic element which appears in The Cocktail Party (a character, an object, an action, or a situation). Discuss the symbolic nature of this element and show the relationship of this element to a central theme of the play. or Though The Cocktail Party is in verse and is somewhat stylized, it conveys a great deal of reality. Discuss two specific ways in which the play seems "real" to you, using concrete evidence from the play.	-- -- --
155	Lang VII	Lang	The Rhetoric of Exposition	L20
156	Lang VII	Lang	The Rhetoric of Exposition	Prepare for test.
157	Lang VII	Lang	The Rhetoric of Exposition Test	Man and Superman, Act I for Unit Day 8
158	Comp-XVI	Comp	Return Paper XVI. Assign Prepared Paper XVII: For the benefit of a student who will be taking this senior English course next year, discuss two or three works which have been the most meaningful to you.	Prepared Paper XVII due Day of Year 163

Day	Day of Unit	Type	Work	Assign
159	8	Lit	*Man and Superman, Act I	Man and Superman Acts II and III, omitting the "Don Juan in Hell: sequence
160	9	Lit	Man and Superman Acts II and III omitting the "Don Juan in Hell" sequence	"Don Juan in Hell" sequence from Act III
161	10	Lit	Record of "Don Juan in Hell" sequence from Man and Superman	Man and Superman Act IV
162	11	Lit	Man and Superman Acts III and IV	Prepared Paper XVII due
163	12	Lit	Man and Superman Acts III and IV Prepared Paper XVII due.	-- -- --
164	13	Lit	Begin from "Modern Drama in England and Ireland."	Complete from "Modern Drama in England and Ireland."
165	14	Lit	from "Modern Drama in England and Ireland"	-- -- --
166	Comp-XVII	Comp	Return Paper XVII.	-- -- --

SUMMARY AND CONCLUSIONS FROM AN EVALUATIVE STUDY OF A SENIOR HIGH SCHOOL CURRICULUM IN ENGLISH FOR ABLE COLLEGE-BOUND STUDENTS

by

Garlie A. Forehand

SUMMARY AND CONCLUSIONS

Among the many functions to be performed by curriculum development projects are a cluster of activities that relate the objectives of subject-matter curricula to the performance of students who participate in the curricula. These activities, which have come to be called "evaluation" include the development of measuring instruments, the day-to-day gathering of information about the progress of the course to aid curriculum developers in its continuing development, and the comparison of performance of students in the new curriculum with that of other students.

The evaluation studies conducted by the Curriculum Study Center in English at Carnegie Institute of Technology between 1962 and 1965 include all three types of study, but this report emphasizes studies of the third type: comparisons of performance of students in English courses designed by the Study Center with that of students of comparable ability and aspirations who studied in the English courses that were standard in their schools.

Such group comparisons cannot constitute a conclusive evaluation of a curriculum. The range of variables that can be studied and the attainment of research conditions suitable for confident generalization are both limited by the conditions under which curriculum development projects must be conducted. Some evaluation specialists have in fact suggested that group comparison studies should play a minor role, if any, in curriculum evaluation study (e.g. Cronbach, 1963, Furst, 1964). Many objectives of a new curriculum have no counterpart in traditional educational practice, and in such a situation comparison of two groups of students with respect to the same variables is meaningless.

However, there are conditions under which the comparison of two groups of students is meaningful. These are conditions in which all or some of the objectives of a new curriculum are extrinsic to the content of the curriculum, in which the achievements expected of the students might well occur under traditional pedagogy, or as a result of the total educational experience of the student, or simply as a result of increasing maturity. Under such conditions assessment of the success of a particular program requires knowledge of baseline performance, which would be achieved without the new program. English education is one field in which such conditions apply. A particular program in English might have objectives which are specific to the program--for example, knowledge of the specific literature studied in the program. But the study of English is also expected to bring about improvements in the understanding and appreciation of literature, the use of language, and skills required in writing. All of these objectives pertain equally to any English curriculum and, in fact, to many other parts of an educational program.

For these reasons, "baseline" comparison or control groups have been used in the studies reported here. The students in the control groups were selected from the same population of students as were those in the experimental groups. A careful effort was made to match experimental and control groups with respect to intelligence, aptitude and past performance, and statistical control procedures were used to gain further assurance that any differences observed were not due to pre-existing differences in the ability of students in the contrasting groups.

Variables

The experimental curriculum being studied has objectives in three areas of English study: literature, language and composition. The objectives studied are summarized here by means of brief descriptions of the measuring instruments used in the study. The abbreviations given in parentheses are used to refer to these variables below in a tabular summary of results.

Among the objectives of the literature program of the curriculum are those of increasing the student's understanding of a work of literature, improving his ability to interpret a work himself, fostering favorable attitudes toward literature, and influencing his taste. Most of our attention has been focussed on the "understanding objective." The test used to study student understanding is called the Literary Discernment Test (LDT) and was developed by the staff especially for this study. It is based upon the reading of a short story and includes subscales assessing understanding of (a) the features of the story that make it entertaining (*e.g.* its humor or suspense), (b) the craft of the writer, and (c) the plot and theme of the story.

Attitudes toward literature were assessed by means of an Attitude Questionnaire (AQ), using the semantic differential as a scaling method. Concepts of literature (*e.g*) British novels, American drama) are responded to on seven-point rating scales the extremes of which are defined by bi-polar evaluative adjectives (*e.g.* good-bad).

The student's interpretation of a story is studied by means of the topic he chose when asked to "write an essay on a topic of your own choosing based on the story." Readers chose the topic from a list of topics that best represented the content of the students' papers. The topics had been pre-evaluated as showing insight into the story, showing lack of insight, or showing neither insight nor lack of insight.

An aspect of taste was studied in preliminary fashion by means of an instrument termed the Literary Preference Questionnaire (LPQ) developed by the staff. It presents comments about a work or part of a work and asks the student which comment he prefers. The comments refer to (a) facts about the work or part thereof, (b) its entertaining features, (c) the craft of the writer, and (d) the plot or theme. Since such preferences are indeed a matter *de gustibus*, one cannot (safely) identify "better" or "worse" responses. However, the objectives of the curriculum are such that students' preferences for "craft" and "theme" alternatives would be more preferable to the curriculum developers than would choices of the "fact" and "entertainment" alternatives.

In one study a standard Reading Comprehension Test (RCT) (Dailey and Shaycroft, 1961) was used.

Of the many objectives of the language study units, we have empirically studied only one: the understanding of functions served by words and groups of words in sentences. Carroll's Words in Sentences (WIS) test was used to assess this understanding (Carroll and Sapon, 1958).

In one study the traditional objective of language usage was studied, using the English Expression subtest of the Cooperative English Tests (CEET) (Educational Testing Service, 1960).

Objectives relating to composition were studied by means of ratings by readers (college and high-school English teachers) of students' compositions, who made their ratings without knowing whether the paper before them was written by a member of the experimental or control group, or whether it was written before or after the course under study. Compositions were rated on overall effectiveness and several supplementary criteria listed in the summary of results.

Methods of Analysis

Any attempt to compare group performances must take into account that group differences may be due to differences in average ability of the students in the different groups. If the difference is to be attributed to the courses that the students took, it must be shown that there is a difference over and above that which would be expected for the basis of characteristics of the students. The principal statistical technique for doing this is analysis of covariance, which compares group means after they have been corrected for correlated variables. Analysis of covariance was used for most of the studies discussed here. On several occasions other techniques were used, but all analyses were based upon an attempt to control for relevant student characteristics. The variables that were "controlled" in the statistical studies were one or more of pre-course performance, intelligence test score and reading comprehension test score. Most studies used pre-course performance as one of the controlled variables, and hence were "before-and-after" studies. The particular method used for each analysis is specified in the main report.

Results

The conclusions drawn from the analyses are summarized on pages 80 and 81 in tabular form. The shorthand required for such a tabular summary suggests certain cautions in interpretation. First, the objectives as described abstractly in the table are more ambitious than those that can be measured operationally. They should be interpreted in terms of the measuring instruments described briefly above and in more detail in the main report. Second, the entries in the "outcome" column refer to the conclusions derived from the analyses. The specific results or methods referred to are not presented here, and again reference is made to the main report for details. Finally, the designation of one group as "superior" when a statistically significant outcome was attained, is based on the objectives underlying the particular curriculum under study. There are instances, for example, in the above-cited case involving student preferences, when the superiority of a particular outcome might be argued.

SUMMARY OF RESULTS OF STATISTICAL ANALYSES*

		TENTH GRADE			ELEVENTH GRADE			TWELFTH GRADE		
Objective	Instrument	Year	Outcome	Superior Group	Year	Outcome	Superior Group	Year	Outcome	Superior Group
LITERATURE										
Understanding of a work of literature										
a. Entertainment value	LDT	1963-64	not sig.	---	1964-65	significant	Experimental	1964-65*	not sig.	---
b. Craft of the writer	LDT	1963-64	not sig.	---	1964-65	not sig.	---	1964-65*	significant	Experimental
c. Theme	LDT	1963-64	significant	Experimental	1964-65	significant	Experimental	1964-65*	not sig.	---
d. Total score	LDT	1963-64	significant	Experimental	1964-65	significant	Experimental	1964-65*	significant	Experimental
Evaluative Attitude Toward Literature										
a. British Literature	AQ	---	---	---	1964-65	not sig.	---	1964-65	not sig.	---
b. American Literature	AQ	---	---	---	1964-65	not sig.	---	1964-65	not sig.	---
c. Total	AQ	1963-64	significant	Experimental	1964-65	not sig.	---	1964-65	not sig.	---
Insightfulness of Interpretation	Judgments from using topics	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---
Preferences for facets of literature										
a. Facts	LPQ	---	---	---	1964-65	significant	Experimental	1964-65	not sig.	---
b. Entertainment	LPQ	---	---	---	1964-65	not sig.	---	1964-65	significant	Control
c. Craft of the writer	LPQ	---	---	---	1964-65	not sig.	---	1964-65	not sig.	---
d. Theme	LPQ	---	---	---	1964-65	not sig.	---	1964-65	not sig.	---
Reading Comprehension	RCT	1962-63	not sig.	---	---	---	---	---	---	---
LANGUAGE										
Understanding of word functions	WIS	1963-64	significant	Experimental	1964-65	not sig.	---	1964-65	significant	Experimental
Usage	CEET	1962-63	not sig.	---	---	---	---	---	---	---

COMPOSITION

I.										
a. Ideas	Ratings	1962-63	not sig.	---	---	---	---	---	---	---
b. Form	Ratings	1962-63	not sig.	---	---	---	---	---	---	---
c. Mechanics	Ratings	1962-63	not sig.	---	---	---	---	---	---	---
d. Wording	Ratings	1962-63	not sig.	---	---	---	---	---	---	---
e. Overall rating	Ratings	1962-63	not sig.	---	---	---	---	---	---	---
II.										
a. Quality of ideas	Ratings	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---
b. Quality of organization	Ratings	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---
c. Reader interest	Ratings	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---
d. Originality	Ratings	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---
e. Overall effect- effectiveness	Ratings	1963-64	not sig.	---	1964-65	not sig.	---	1964-65	not sig.	---

* An analysis of 1963-64 twelfth-grade students produced a significant outcome, in favor of the experimental group, for the "entertainment" category, and non-significant outcomes for the other categories.

Conclusions

A statistical study of the sort reported here cannot reasonably be called "the evaluation" of a complex curriculum development project. In the first place, evaluation must include much more: scholarly examination of the content and premises of the curriculum, study of the ability of teachers to put it into effect in the classroom, and more behavioral studies on a broader population of students, covering a wider range of objectives and using more refined measuring instruments. In the second place, the new curriculum is not a static final product, to be bought or passed up on the basis of a consumer's report. The result of a three-year project is at best a basis for further development and revision of curricula.

These caveats are intended to counsel caution in the interpretation of statistical results, but not to encourage their disregard. If knowledge of student performance in the program is not the totality of the information needed for evaluation, it is certainly an important part. Such results ought to provide information relevant to two questions about the curriculum. Is it a valid basis for further development of curricula in the field, and what features of it are most in need of further work? This concluding section will present the conclusions drawn by the writer of this report regarding these questions.

This report summarizes a total of 59 statistical tests of significance (not all of which are independent of one another), comparing outcomes for experimental and control students on variables related to the objectives of the new curriculum. The objectives included traditional as well as novel ones, variables in which the expectation is that students in the new curriculum should "hold their own" as well as variables in which they would be expected to excel. Of the 59 tests, 12 or 20% yield significant results "favoring" the experimental curriculum. Only one of the analyses, a study of a preference objective yields a significant outcome indicating that control classes attained the objective to a degree greater than did the experimental classes. Many of the "significant differences" are numerically small, but in view of the controls exerted to avoid false attribution of the difference to courses and also in view of the primitive state of some of the measuring instruments, one may conclude that the differences are real and that, in terms of the objectives studied here, the new program is in many ways superior to the programs with which it was compared. This is evidence of solid accomplishment on the part of the curriculum development staff, and indicates that the educational program they developed provides a strong base for the continuing development of English curricula.

The weakest of the components of the total program, as judged from the statistical results, is the composition program. In no study of composition was there evidence that the new courses contributed more to writing skills than did the control courses. It must be borne in mind that the measuring techniques used in studies of composition are probably the least reliable of those used in the project. But it must also be pointed out that in several cases, the direction of differences in student attainment, while failing to reach statistical significance, were "in favor of" the control groups. The lack of evidence of superior results with regard to composition suggests that this phase of the program should be reexamined and further developed. Included in such further study should be intensive examination of objectives of a composition program and of criteria for evaluating a student's writing achievements.

On the other hand results pertaining to understanding of literature and of language structure provide strong support for the new programs. In these areas the new courses have moved far toward accomplishing their objectives, and promise to represent an important contribution to secondary English education.

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APPENDICES

APPENDIX A

PROJECT ENGLISH

Literary Discernment Test

DIRECTIONS: The questions in this test are based on the story "The Dragon." A copy of the story will be given to you and may be used in answering the questions. You should have time to answer all of the questions, but do not spend too much time on a question that you are not sure of. If you finish you may go back to previous items.

Please do not write in this booklet or on the copy of the story. Mark your answers on the answer sheet by placing an X in the space under the alternative you think is correct. Mark only one space for each item. Mark every question. If you are not sure of the answer, mark your best guess.

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1. Which of the following happenings contributes most to enjoyment of the story?

   (A) The people who told stories to the public official were humble folk.
   (B) The public official didn't get the point of the story told by the potter.
   (C) The story takes place in medieval Japan.
   (D) Hanazo's aunt fainted when she thought she saw the dragon.

2. Which statement quoted below is most fruitful for extended discussion in class?

   (A) "At last Hanazo yielded, and not only did he agree to take care of (his aunt) until March third, but he had to promise her that he would accompany her to see the dragon god's ascension on the day."
   (B) "But the pond of Sarusawa, not a ripple rising, reflected back the spring sunlight. The sky was bright and clear with not a speck of cloud floating. Still the spectators, as closely packed as ever under the sunshades and flat tents and behind the balustrades of stands, awaited the appearance of the dragon king in the throes of expectation, as if they had been unaware of the passage of time from morning to noon and from noon to evening."
   (C) "Hanazo could not keep on squatting at the foot of the column, so reluctantly he stood up, to find a large crowd of people in creased or triangle ceremonial head-gear on the stone steps."
   (D) "Or it may be that he (Hanazo) felt guilty when he thought over the fact that his trick caused such great general excitement, and that without being aware of it, he began to desire in his heart, that a dragon should really ascend from the pond."

3. "So you, good folks, troublesome though it may be, will you grant my request?"
   "We are greatly obliged for your courteous greeting."
   "This is a far greater honor than I deserve."

   (A) These remarks reveal that the characters who make them are untruthful.
   (B) These remarks reveal that the characters who make them are sincere.
   (C) These remarks reveal that the characters who make them like each other.
   (D) These remarks reveal a characteristic of the culture pattern of Japan.

4. "The Dragon"

   (A) is more acceptable to the reader because it is told within the context of a story-telling bee.
   (B) is less interesting because it is told as rumor rather than as fact that can be directly substantiated.
   (C) is not intended to be taken seriously because it is told by an old potter.
   (D) is meaningful because the story teller believes in dragons--a belief which is an important part of the Japanese culture pattern.

5. The old man begins his story this way:

"We are greatly obliged for your courteous greeting. Your Lordship graciously said that you would make a story book of what we humble folks are going to tell you. This is a far greater honor than I deserve. But if I should decline, Your Lordship wouldn't be pleased. So I'll take the liberty of telling you a foolish old story. It may be somewhat tiresome, but please listen to my tale for a while."

The language that he uses here and in the rest of the story

(A) indicates that the old man feels that the story is foolish.
(B) is intended by the author to amuse the reader.
(C) indicates that the old man feels that the story is tiresome.
(D) helps to characterize the story teller.

6. The major point of the story is that

(A) people everywhere are strongly influenced by the power of suggestion.
(B) people are stubborn about admitting that they are wrong.
(C) religious people are likely to respect authority.
(D) people everywhere are sensitive about their physical appearance, and may take revenge on anyone who makes fun of them.

7. Which of the following contributes most to the reader's enjoyment of the story?

(A) Locating it in Japan where dragons are an important part of the Japanese tradition.
(B) The century in which it is set.
(C) References to the priest's red nose.
(D) The elements of suspense in the relationship between Hanazo and Emon and between Hanazo and his aunt.

8. Which of the following quotations most adequately reflects a central idea of the story?

(A) "Wisdom is found only in truth."
(B) "Men willingly believe what they wish."
(C) "Superstition is the religion of feeble minds."
(D) "Man is his own best friend."

9. Which of the following communicates most directly a central theme of the story?

(A) The story was requested and told with elaborate courtesy.
(B) There was rivalry between the two priests.
(C) The events that were interpreted as signs of the dragon's coming required no supernatural explanation.
(D) More women than men were fooled by the sign, but more men than women thought they saw the dragon.

10. Each incident that the author uses to illustrate how the rumor grows seems to have two elements: the supernatural and a possible realistic explanation for the supernatural. Why?

(A) These two elements add to the suspense of the story in terms of the reader's curiosity about the supernatural.
(B) These two elements illustrate a literary device of the writer to suggest that people will believe anything.
(C) These two elements reveal the author's rationale toward the Japanese belief in the supernatural.
(D) These two elements create an ambiguity that builds to the final question which is never answered.

11. The story of the dragon is interesting to American readers because

(A) it shows that what one believes depends on the culture in which he lives.
(B) it shows that people are much the same all over the world.
(C) it is very much like contemporary American fiction.
(D) Americans are fascinated by "tall tales."

12. The reactions of the populace to the child's dream, the fisherman's story of the loss of his fish, and the rumor of a dragon in another province illustrate that

(A) facts are often twisted to conform to a rumor.
(B) uneducated people are susceptible to rumors.
(C) when a rumor spreads, facts are ignored.
(D) rumors are likely to be false.

13. The author says of Emon, the Priest, that he "went off in a thoughtful mood, with his mortar-shaped head to one side." The combination of the "thoughtful mood," with his "mortar-shaped head" in one sentence suggests that

(A) a person's personality may depend upon his physical appearance.
(B) the combination of a thoughtful mood with a mortar-shaped head is intended to make fun of priests.
(C) the author shows that he is not religious by showing his disrespect for priests.
(D) the combination of the seriousness of a thoughtful mood with the image of a mortar-shaped head emphasizes the absurdity of mankind.

14. "Even those who asserted that the prophecy on the notice-board was a hoax, started to waver between belief and doubt as to the truth of the rumor and began to think that such an event might possibly occur." This quotation from "The Dragon" suggests an attitude that the author seems to have concerning human nature, namely that

(A) man is basically truthful by nature.
(B) man is easily caught up in the frenzy and excitement of a rumor and may begin to accept that which he formerly knew to be absurd.
(C) in spite of all the straightforward moral teaching in the home, people learn most by having practical jokes played upon them.
(D) people are stubborn; they don't change their minds unless there is clear and certain evidence that they are wrong.

15. The circumstance referred to below that adds most to the suspense is
   (A) that the public official has a hidden purpose in asking people to tell stories.
   (B) that the second reader of the notice-board is disguised as an old woman but is, in reality, an important member of the Japanese government.
   (C) that there is no explanation for the fact that the old fish-seller discovers that twenty of his fish have disappeared.
   (D) that in a way he cannot understand, Hanazo begins to feel that the dragon might really appear.

16. Which of the following contributes most to the humorous quality of the story?
   (A) The relationship between Emon and Hanazo.
   (B) The physical appearance of the fisherman who lost his fish.
   (C) The people scurrying for shelter during the sudden storm on March third.
   (D) The fact that an important member of the Japanese government appeared in disguise as the second reader of the notice-board.

17. Which of the following statements reflect a central idea of the story?
   (A) Truth is not always simple.
   (B) Belief in dragons is compatible with Buddhism.
   (C) Dishonesty can get a person into difficulties.
   (D) Truthful men don't post misleading notices.

18. When Hanazo realizes how thousands of people have been deceived, his guilty conscience shows
   (A) that basically Hanazo is a decent person.
   (B) that Hanazo is afraid of being found out by his fellow priests.
   (C) that basically Hanazo is a stupid person.
   (D) that Hanazo truly regrets his practical joke.

19. Which of the following passages contributes most to enjoyment of the story?
   (A) "This is a far greater honor than I deserve, but if I decline, Your Lordship won't be pleased. So I'll take the liberty of telling you a foolish old story. It may be somewhat tiresome, but please listen to my tale for a while."
   (B) "Hanazo felt that the truck had overreached itself and his buoyant voice sank, and he looked vacantly down over a sea of people, as helpless as ever. But although a long time passed, there were no indications of the dragon ascending in the limpid surface of the water, which apparently had already become slightly warmer, mirroring distinctly the cherries and willows on the bank. Probably because masses of spectators were crowded for miles around, the pond today seemed smaller, furthering the impression that there could be no dragon."
   (C) "Some laughed at...(the fisherman's story that he had seen the dragon and lost his fish)..., saying 'He was probably deceived by an "old otter."' But not a few said 'Since it's impossible for an otter to live in a pond which the dragon king rules and protects, the dragon king took pity on the life of the fish and must have called them down into the pond where he lives.'"

19. (D) "The area in the vicinity of the pond, spread out under his eyes, presented a scene reminiscent of the Kamo festival, although out of season. Priest Hanazo who now saw this, had little dreamt that setting up a mere notice-board would cause such great excitement."

20. Why does Hanazo begin to believe that the dragon might appear?

(A) It is hard to disbelieve something that other people are sure of.
(B) A guilty person first fears and then comes to expect exposure.
(C) It is hard to disbelieve something that you want very much to happen.
(D) Standing in the hot sun all day affects one's understanding and makes one uncritical of his thoughts.

21. "Since such big crowds have turned out, the dragon god will be sure to appear, won't he?"

(A) Hanazo's aunt says this because she is shown to be very superstitious.
(B) This suggests that Hanazo's aunt thinks that the dragon loves people.
(C) Hanazo's aunt says this because she knows that her nephew is anxious to see the dragon.
(D) This suggests that Hanazo's aunt believes the dragon to have human traits.

22. Why might Hanazo have wanted to confess to setting up the notice-board?

(A) He wanted to show the priests that he was smarter than they and had fooled them.
(B) He was frightened by the contradiction between his knowledge of the trick and the apparent ascent of the dragon and wanted to set matters straight.
(C) He realized that the dragon had ascended, even though he himself had put up the notice-board, and he wanted to make amends.
(D) He was confused by the contradiction between his knowledge of the trick and the apparent ascent of the dragon and wanted to provide evidence to indicate that the whole thing was a hoax.

23. Why is it a "clear and cloudless day" with no wind on March third when the dragon is to appear?

(A) This description creates a mood of impending doom.
(B) The description of the day alleviates the suspense of the story temporarily.
(C) The description of the day provides an opportunity for using poetic language.
(D) The description creates contrast with later events.

24. We find "The Dragon" funny because

(A) the characters act like people we know, but their characteristics are exaggerated.
(B) it contains a series of "slapstick" episodes.
(C) it is told in a rambling manner by an uneducated person.
(D) the main character's attempt at revenge is a failure.

25. "At that instant Hanazo's eyes caught a blurred vision of a black dragon more than one hundred feet ascending straight into the sky with its golden talons flashing. But this happened in a twinkling." Hanazo's "blurred vision" is, in the full context of the story, most significantly related to

(A) the rainstorm.
(B) his aunt's assertion that she too saw the dragon.
(C) Hanazo's wondering if what he had seen was an illusion.
(D) Hanazo's confession of his hoax.

26. One entertaining aspect of the story is that

(A) it is about exciting people.
(B) it is a typical fairy tale.
(C) it makes fun of people who take themselves seriously.
(D) it shows that happiness can be found through religious devotion.

27. Which of the following topics is most likely to produce a fruitful paper based on this story?

(A) The myth as a form of literature.
(B) What causes people to believe in things.
(C) Physical appearance, personality, and belief.
(D) The difference between religion and superstition.

28. Suspense is built up in the potter's tale by

(A) keeping the reader in suspense as to whether or not the public official and the people will believe the story.
(B) the belief of Hanazo's aunt in the ascent of the dragon.
(C) not revealing whether any of the people really believed what was on the sign.
(D) the long wait to find out what's going to happen on March third.

29. The priest's failure to believe Hanazo's confession at the end

(A) introduces a new central theme into the story.
(B) illustrates the story-teller's misunderstanding of the story he was relating.
(C) confuses the supernatural elements of the story even further.
(D) given an additional ironic twist to the story.

30. "The Dragon" suggests that

(A) superstition is a bad thing.
(B) we cannot always control events in life as we wish.
(C) truth cannot be hidden by deceit.
(D) belief in the supernatural is a universal characteristic of human life.

PROJECT ENGLISH

Literary Preference Questionnaire

DIRECTIONS: The following questions are based on the story "The Dragon." This is not a test in the usual sense, but rather a questionnaire concerning what readers like or prefer about "The Dragon." Each of the items begins with a passage from or a statement about the story. The passage or statement is followed by four comments. The comments are all equally "correct" or valid. The task therefore, is not to choose the "correct" alternative, but rather to choose the comment that you prefer above the others or the comment that seems most appealing to you.

Please do not write in this booklet or on the copy of the story. Mark your answers on the answer sheet by placing an X in the space under the alternative you prefer. Mark only one space for each item. Mark every question even if your preference is not strong.

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SECTION I

The following items begin with a quotation from "The Dragon." Following the quotation there are several comments on the quotation. All of the comments are "correct" or acceptable. Select and mark the one comment on each quotation that you find most interesting or most relevant.

1. The next day, the first to find this notice-board was an old woman who came to worship Buddha at the Kofuku Temple every morning. When she neared the still misty pond, leaning on a bamboo cane with her rosary in her hand, she found the notice-board, which she had not seen under the weeping-willow the day before. She wondered why a board announcing a Buddhist mass should stand in such a strange place. But since she could not read any of the characters, she was about to pass it by, when she fortunately met a robed priest coming from the opposite direction, and she had him read it for her. The notice said, "On March third a dragon shall ascend from this pond."

A. The author uses the word "fortunately" with a certain amount of irony. Though she might think herself fortunate to have the sign read to her, we do not believe that she really is.

B. The reader of this passage feels as if he himself has played the trick and is watching the scene with growing, but guilty amusement.

C. Because the notice-board is there, people will pay attention to it as they will to any official notice.

D. We learn many things about the character of the old woman; she is religious, somewhat superstitious, not well educated and very inquisitive.

2. Obstinate as Emon was, his normal keen reasoning must have lost a little of its initial impetuosity. Blindly, as if his eyes were dazzled, he asked in a half-hearted voice, "Well, has such a notice-board been set up?" and went off in a thoughtful mood, with his mortar-shaped head to one side.

You may well imagine how this amused Hanazo, who saw him going away. He felt the whole of his red nose itch, and while he went up the stone-steps of the big southern gate with a sullen expression, he could not help bursting into laughter in spite of himself.

A. Hanazo's trick is beginning to take effect.

B. Man is often happy when he is able to fool someone who has teased him in the past.

C. The author uses the unexpected combination of the "thoughtful mood" and the "mortar-shaped head" to emphasize the absurdity of mankind.

D. The statement "He felt the whole of his red nose itch" maintains the humorous mood of the story.

3. He was an old man who went to the market to sell fish every morning. At dawn one day he came to the pond of Sarusawa. Through the morning haze he saw the wide expanse of water gleam with a faint light under the bank where the weeping-willow stood and where the notice-board was set up. At any rate it was the time when the rumor of the dragon was on everyone's lips. So he thought that the dragon god had come out. Trembling all over with this half happy and half dreadful thought, he left his catch of river fish there, and stealing up, he held on to the weeping-willow and tried to look into the pond. Then he saw an unknown monster like a coiled black chain lurking ominously at the bottom of the faintly illuminated water. Probably frightened by human foot-steps, the dreadful monster uncoiled and disappeared somewhere in a twinkling.

A. The old man having heard the rumors about the dragon is very anxious to see the dragon.

B. The author probably has his tongue in his cheek when he relates that the dragon was "probably frightened by human foot-steps." He increases the humorous tone of the story by relating such a fantastic event with a "straight face."

C. People often overcome fear when they are very anxious to do something.

D. The expression "half happy, half dreadful thought" shows the mixed feelings of the old man.

4. But then a strange thing happened, for Hanazo began to feel in his heart that a dragon was really likely to ascend--at first, he began to feel that it might not be impossible for a dragon to ascend. Of course he was the author of the notice-board, and he ought not to have entertained any such absurd idea. But while he was looking at the surging of the ceremonial head-gear, he actually began to feel that some such alarming event might happen.

A. This passage introduces a surprising turn of the story, and creates for the reader a new element of anticipation.

B. Even if he knows something to be untrue, man may be swayed by the excitement of a great number of people.

C. Hanazo, affected by all of the people and excitement, begins to feel that the dragon might really ascend.

D. The author uses the work "absurd" to make even more emphatic the idea that Hanazo himself has become the victim of his own joke.

5. Eventually the torrential rain stopped and a blue sky began to peep through the clouds. Then Hanazo stared around him as if he had forgotten his large nose. Was the figure of the dragon which he had just seen an illusion? While he wondered, author of the notice-board as he was, he began to feel that the dragon's ascension was impossible. Nevertheless, he did actually see it. So, the more he thought over the event, the more mysterious it became. At that time, when he raised his aunt, who had been lying more dead than alive at the foot of the column near by, he was unable to conceal his bewilderment and fright. He asked her timidly, "Did you see the dragon?" His aunt, who had been stunned for a time, heaved a great sigh, and could do nothing but repeat her nod in fear. Presently in a trembling voice she answered, "Surely I did. Wasn't he a dragon, black all over, with only his golden talons flashing?"

A. The distinction between reality and illusion is not always a definite one.

B. The author uses torrential rain as a contrast to the good weather before. This contrast provides a possible answer for what Hanazo and his aunt have seen.

C. This passage climaxes the reader's growing puzzlement over the events of the story, and the reader begins to share Hanazo's bewilderment.

D. Hanazo thinks he has seen a dragon, although it is impossible to determine whether or not a dragon has actually appeared.

6. "What a mysterious story indeed!" said Uji Dainagon Takakuni. "In the old days a dragon seems to have lived in that pond of Sarusawa. What! You cannot tell whether it did even in the old days? Yes, in the old days it must have lived there. In those times all people believed that dragons lived at the bottom of water. So, naturally dragons ought to have flown between heaven and earth and at times ought to have appeared in mysterious forms like gods. But I would rather hear your stories than make my comments."

A. This passage contributes to the humorous portrayal of Takakuni as a man who is not very smart.

B. This passage shows that Takakuni didn't get the point of the story.

C. This passage gives the story a final ironic twist.

D. Takakuni's irrelevant argument in support of his position illustrates a human tendency to fail to see flaws in a position we have already taken.

SECTION II

Each of the following items refers to something that happened in the story. Several comments about the happenings are given. All of the comments are "correct" or acceptable. Select and mark the one comment in each set that you find most interesting or relevant.

7. Comments on the way the author sets the stage for the "storytelling" bee.

   A. The author sets the scene vividly without using a word of narrative description. His technique is to describe the scene through the eyes of one of the characters.

   B. The passage that sets the scene also reveals something about Japanese life and culture, for example, that age is given precedence and that elaborate courtesy is customary.

   C. The description conveys an amusing picture of an indolent and not-too-bright public official, trying to get people to do his thinking for him.

   D. The stage is set by quoting the words of the official who asked for the story. These words reveal that it is a hot day, that a group of humble people are gathered before a public official at a tea house, etc.

8. Comments on the portrayal of Hanazo.

   A. Hanazo is both an amusing and a likeable character. He might well be portrayed in a movie by the kind of comedian who gets himself in hot water, causing the audience to be amused but at the same time sympathetic.

   B. Hanazo's distinguishing feature is his long red nose. He is portrayed as a basically decent man, not above trying to get even with people who make fun of him, but one who is conscience stricken when his trick fools thousands of innocent persons.

   C. The only direct description that the author gives us of Hanazo is that of his long red nose. Yet we get a vivid picture of the kind of person he is by seeing how he behaves in various situations, for example in his encourters with Emon, and his changing attitudes as the crowd waits for the dragon's ascent.

   D. The character of Hanazo illustrates a number of basic human traits: we are all sensitive to being made fun of, susceptible to suggestion, and have mixed feelings about other people.

9. Comments on what happened before the storm broke out on March third.

   A. The events of March third illustrate the suggestibility of mankind. The crowd is firmly convinced that the dragon will ascend, although they have only vague rumors to support that belief. And Hanazo, who has good reason to doubt the existence of the dragon, begins to waver.

9. B. Large crowds assembled, waiting patiently in the bright sunlight for the dragon's ascent. Hanazo begins to waver between belief and disbelief in the dragon's existence, and between a feeling of accomplishment and one of wretchedness at the result of his trick.

   C. The calmness of the day and the patience of the crowd create a necessary contrast with the storm and confusion that come at the climax.

   D. Suspense builds up steadily during the long wait for the dragon's ascent, and is heightened by Hanazo's wavering beliefs about the existence of the dragon.

10. Comments on what the author tells us about the "ascent" of the dragon.

   A. The author tells us only that in the midst of a storm, a spout of water was raised over the pond, and that Hanazo saw a brief and blurred vision of an ascending dragon.

   B. By having Hanazo see a blurred rather than a clear vision, the author raises a question in the reader's mind about what Hanazo saw.

   C. Hanazo's vision of the ascending dragon occurs at the climax of a suspenseful wait, and in the midst of an exciting and amusing scene of thousands of people scurrying to get out of the rain.

   D. In telling us that everyone saw "a black dragon. . .with its golden talons flashing," the author is commenting on the suggestibility on mankind.

11. Comments on Hanazo's confession

   A. Hanazo might have confessed because he was confused by the contradiction between his knowledge of the trick and the apparent ascent of the dragon, and wanted to have his confusion resolved.

   B. The priests' reaction adds a final ironic twist to the story.

   C. Hanazo's fellow priests did not believe his confession that the notice-board had been his own mischievous idea.

   D. The confession and the priests' reaction to it add a final humorous touch to the portrayal of Hanazo, his fellow priests, and the general atmosphere of confusion.

SECTION III

12. Which of the following descriptions of the story "The Dragon" seems most appropriate to you?

   A. In "The Dragon" the author has used a story about medieval times to make ironic comments about modern behavior. Modern readers may find belief in dragons fanciful and the language of the story strange, but the portrayal of human behavior seems "true."

12. B. The main theme of "The Dragon" concerns the way human beings come to believe things. The author seems to be saying that it is hard to distinguish between what is true and what is thought to be true.

C. "The Dragon" is a story set in medieval Japan. It tells of a Buddhist priest who started a rumor that a dragon would ascend from a pond, and then came to believe the rumor himself.

D. "The Dragon" is a funny story that makes fun of people who take themselves seriously. The language, the character descriptions and the incidents that are related contribute to the story's humor.

13. Which of the following features of the portrayal of Emon (the priest who was Hanazo's rival) would you prefer to elaborate upon in an essay?

A. Emon's irritability and argumentativeness.

B. The humor that Emon adds to the story.

C. The author's use of the character of Emon to portray Hanazo's motives and feelings.

D. The human traits of suggestibility and pompousness that are illustrated by the character of Emon.

14. Which of the following passages from "The Dragon" do you find most appealing?

A. "Today I have a request to make of you, so I've had my coach stop at the teahouse of Uji. Lately, I've been thinking of coming here to write a story book as others do. But unfortunately I know no stories worth writing. Idle as I am, it bores me to have to rack my brains. So from today I plan to have you tell me the old stories so that I may put them into a book. Since I, Takakuni, am always around and about the Imperial Court, I shall be able to collect from all quarters many unusual anecdotes and curious stories. So you, good folks, troublesome though it may be, will you grant my request?

"You all grant my request? A thousand thanks! Then I will listen to your stories one by one."

B. The old woman was amazed. Stretching her bent body, she looked up into the priest's face and asked, "Is it possible that a dragon lives in this pond?" The priest assumed an air of still more composure and said to her, "In former times a certain Chinese scholar had a lump over his eye-lid which itched terribly. One day the sky suddenly became overcast, and a thunder shower rained down in torrents. Then instantly his lump burst and a dragon is said to have ascended straight up to heaven trailing a cloud. Since a dragon could live even in a lump, tens of dragons could naturally live at the

14. B. (Continued)

bottom of a big pond like this." With these words he expounded the matter to her. The old woman, who had always been convinced that a priest never lied, was astounded out of her wits, and said, "I see. Now that you mention it, the color of the water over there does look suspicious." Although it was not yet March third, she hurried away, scarcely bothering to use her cane, panting out her Buddhist prayers, and leaving the priest behind alone.

C. Even that first morning the notice-board saying "On March third a dragon shall ascend" had a great effect on the public. In the course of a day or two the dragon in the pond of Sarusawa became the talk of the whole town of Nara. Of course some said, "The notice-board may be somebody's hoax." Also at that time there spread in Kyoto a rumor that the dragon in the Shinsen-en had ascended to heaven. Even those who asserted that the prophecy on the notice-board was a hoax started to waver between belief and doubt as to the truth of the rumor, and began to think that such an event might possibly occur.

D. Looking out from the top of the stone steps, he saw, as far as the eye could reach, a sea of people stretching in all directions to the end of the thoroughfare of Nijo in the hazy distance. All kinds of ceremonial headgear rustled in waves. Here and there ox-carts, elaborately decorated with blue or red tassels or in tasteful shades, towered over the mass of people, their roofs inlaid with gold and silver shining dazzlingly in the beautiful spring sunlight. Some people had put up sunshades, some pitched flat tents, others set up elaborate stands on the streets.

15. If you were writing a theme on the story "The Dragon," which of the following would you consider most interesting to emphasize?

A. The humor of the story.

B. The techniques used by the author.

C. The plot and characters of the story.

D. What the story tells us about human beings in general.

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